



ARTISTS' SETS AND COSTUMES

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ARTISTS' SETS AND COSTUMES

Recent collaborations between painters and sculptors, and dance, opera and theater
Philadelphia College of Art
October 31 - December 17, 1977

Collaborators in ARTISTS' SETS AND COSTUMES

American Place Theatre
Berkshire Theatre Festival
Trisha Brown Dance Company
Center Opera Company
Cunningham Dance Foundation, Inc.
Barbara Dilley
English Stage Company
Louis Falco Dance Company
Fondation Maeght
Laura Foreman Dance Theatre
Foundation for the Open Eye
Glyndebourne Opera Company
Martha Graham Dance Company
Group Motion Multi-Media Dance Theatre
Kenneth Koch
Mabou Mines
Magic Theatre, Inc.
Marie Marchowsky
Medicine Show Theatre Ensemble
Metropolitan Opera Company
Minnesota Opera Company
Minnesota Theatre Company
Mushroom

New England Chamber Opera Group
New Mexico Symphony Orchestra
New York City Ballet
Pennsylvania Ballet
Portland Symphony Orchestra
Saint Louis Symphony Orchestra
Paul Sanasardo Dance Company
San Francisco Actors' Workshop
San Francisco Dancers' Workshop
San Francisco Mime Troupe
San Francisco Opera
Santa Fe Opera Company
Leonard Sillman
Sommerford Productions
Southeastern Academy of Theatre and Music Inc
Spoleto Festival
Arthur Storch
Mark Taper Forum
The Ridiculous Theatrical Company, Inc
Theatre of Latin America, Inc.
Tyrone Guthrie Theatre
Villanova Theatre Company
Western Opera Theatre

Artists in ARTISTS' SETS AND COSTUMES

Alley Friends
Edward Avedisian
Romare Bearden
Eugene Berman
Joe Brainard
Woofy Bubbles
Lowry Burgess
Alexander Calder
Leonora Carrington
Marc Chagall
Bruce Conner
William Crutchfield
Jim Dine

Tina Girouard
Red Grooms
Suzanne Hellmuth
David Hockney
Robert Indiana
Robert Israel
Paul Jenkins
Jasper Johns
Cletus Johnson
Allen Jones
Alex Katz
Nicholas Kruschenick
Joe Laval

Roy Lichtenstein
Richard Lindner
Kim MacConnel
Marisol
Bill Martin
Joan Miró
Ree Morton
Robert Motherwell
Robert Natkin
Gerald Nichols
Isamu Noguchi
Otto Piene
Robert Rauschenberg

Jock Reynolds
Edward Ruscha
George Segal
Alexis Smith
Soul Steinberg
Gary Stephan
Frank Stella
Ernest Trova
Peter Van Riper
Andy Warhol
William Wiley
James Wines
Ezra Wittner

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J.K

Traditionally, an easel painting and a staged event are imitations of life. Their shared mentor is artifice. Perspective, light, color and composition induce the spectator to accept an illusion as reality. While art objects are always available in museum collections, theater's transience bequeaths us layers of recalled images. The spectator is allotted a time span in which to experience the work before it is deposited in memory, leaving only the script or score as a mnemonic device. Artists' decisions are made by a committee of one. A federation of different psyches — playwright, librettist, choreographer, stage designer, director, performer — presents itself onstage. What happens when a painter or sculptor replaces the stage designer in this federation? The results of the friction between these sensibilities, of the artists on one hand and of the director/choreographer/impressario on the other, are the subject of this exhibition.

Artists' Sets and Costumes focuses on collaborations between painters and sculptors and the performing arts in an orthodox context. Happenings, street works and performance pieces, since they originate in an autonomous personality, are properly the subject of another exhibition. Such works are generally seen in museums, alternative spaces, lofts or non-art locations. Most of the productions featured in this exhibition were presented on a proscenium stage. The privileged space of the stage, that arena of illusion, has been very durable. The prototype — an enclosed structure housing an audience and a stage — was established by the end of the 16th century. As this model spiralled through the Baroque era, it picked up the cartouches and rhetoric of our present theater interiors, as well as codifying the idea of illusion. Heavy, literal Renaissance sets were replaced with painted wings and backdrops. By the 19th century this scenic illusionism had lost its freshness and the stage became an illuminated box with the audience replacing one side. The greatest architectural change since the 18th century has been in the proportions of space allotted to stage and audience. Then the stage could be one and a half times the auditorium space. The modern stage is rarely more than one-third the depth of the auditorium, thus cramming perspective devices into increasingly shallower spaces. The stage is still designed to offer the perfect view to the traditional focal point, the Duke's box in the center of the auditorium.

After nearly a century of intense modernist revision this space has survived with only slight modifications. Ultimately, Gordon Craig's total theater, Adolphe Appia's expressionism, Max Reinhardt's impressionism and Vsevolod Meyerhold's Symbolism have altered stage design more than the fundamental stage space; their ideas at one time threatened. The enclosed space of the stage — like that of the easel picture — is still an intact convention. Despite the radical revisions of what might be called the para-theater avant garde — the violently inventive arc from Futurism to performance art — and contemporary revisionists like Grotowski and Brook, the space still remains substantially unchanged. The great precedent of Palladio's Teatra Olimpico, at Vicenza (1580) seems more entrenched than ever.

The history of artists' involvement with the performing arts is erratic and haphazard, and so is the fate of their work. Nothing more clearly points out the different natures of the visual and performing arts. Sets and costumes, no matter how brilliant, are often consumed by the temporal attrition of the stage. Preservation of costumes and sets presumes a recognition of their value, as well as storage space and curatorial concern. These are available only to the most established companies — major opera houses, possibly the least likely to commission innovative design from artists. Also, it must be recognised that the artist's contribution, valuable though it may be, is fundamentally an accessory to the director's interpretation. It may take time for an artist's sets and costumes to be recognized as an innovative contribution to the history of stage design. Do Rauschenberg's inventive designs for Travelogue, for instance, belong to the history of art or of stage design?

This exhibition is the first study of post-World War II collaborations between the performing arts and artists to be organized in this country.¹ Searching out the artifacts has challenged the archeological as much as the curatorial instinct.² Certain seminal collaborations have left only "shards," reportage by eye witnesses, fragments of preliminary work, an occasional photograph. The list of collaborations beginning on page 37 is intended to serve as an impetus for further research and preservation of the works of some of our most important artists. Where the residues should be preserved — in theater departments in museums with, for example, Serlio's prints and the Galli-Bibiena's spectacular designs, or in some department that subsumes performing arts designs and the records of performance work — is not easy to determine. Without such preservation however, we lose an important part of our cultural history.

The objects displayed include costumes, drawings, models, posters, props and sets. Since all of them, except the posters, are torn from a whole and viewed in an unintended context under harsh gallery light, a concurrent slide presentation attempts to convey some of the original experience.

The classic modernist collaboration was of course the Ballet Russe's Parade in Paris in 1917, when Diaghilev brought together Leonide Massine, Eric Satie and Pablo Picasso (Diaghilev had earlier commissioned Giacomo Balla to do a light and movement event, temporarily enlisting him in his company.) Diaghilev was the prime mover, the exemplar of the impresario as a generative force. In post-war America there has been only one comparable gift. "Diaghilev's genius for collaborations," as David Vaughan puts it³ seems to have been reincarnated in Merce Cunningham. From the beginning Cunningham had a ring-master's off-hand gift. The famous Black Mountain collaboration of 1952 has entered the history of performance. An event that included the talents of John Cage, Merce Cunningham, Robert Rauschenberg, Charles Olsen and David Tudor is a respectable counterpart to the Diaghilev occasion. Since 1953, when Cunningham formally founded his company, it has been an inspired nexus for composers (Cage, Brown, Feldman, Tudor), dancers (Brown, Farber, Paxton, Taylor), and artists (Johns, Morris, Nauman, Rauschenberg, Stella, Warhol).

We tend to see major successes such as Parade as prototypical. Why then do they not establish a tradition? Each great collaboration rests upon a complex support structure. The guiding spirit should be gifted and charismatic, the historical moment right, the talents available, the funds found. Most important of all, the esthetic must be such that different talents can reside within it with relative ease. Cunningham's collaborations, particularly with Cage and Johns/Rauschenberg, are based on a mutually shared esthetic, applicable to movement, music and the visual arts: chance. Their procedure is unique. Artists, composer and choreographer meet, each is informed of the title and general mood of the work and the time span; they then retire to work in isolation. Sets, music and dance are not brought together until a final rehearsal. Most of this loose network of talents share a Duchampian attitude towards chance — as an aleatory guest not formally invited, but always welcome.

The value of including the artist in the early planning, where his work can grow naturally with the overall structure is of course the ideal. It does not happen very often. The Louis Falco Dance Company has made an excellent record here, involving such artists as Robert Indiana, Stanley Landsman and Marisol. Falco, the composer, the artists, and the company's artistic advisor, William Katz, meet and generate the work together from its beginning. Dance companies are traditionally the most inventive in generating collaborations: one remembers the great series of collaborations between Graham and Naguchi. But the Minnesota Opera Company, under the stimulation of John M. Ludwig and the advice of Jan Van der Marck and Martin Friedman, has worked brilliantly with Robert Indiana, Nicholas Krushenick and an artist who has devoted himself with great intensity and ingenuity to a wide variety of collaborations, Robert Isreal. Alex Katz's experience has also been extensive. One of his first collaborations has entered New York art world folklore. When Kenneth Koch saw Alex Katz's cut-outs in his show at the Martha Jackson gallery in 1962, he invited Katz to do the sets for his play, George Washington Crossing the Delaware. It was the first time the director, Arthur Storch, had worked with a painter. The playwright wanted the lines precisely delivered, the director wanted a staircase in center stage, and Katz wanted a shallow stage. The lines were delivered to the writer's satisfaction, the staircase was eliminated, and Katz worked with a deeper stage. Unfortunately the show, though well-reviewed, closed after a week.⁴ Katz has worked with theater and dance companies for almost twenty years, often engaging in lengthy dialogues with directors, choreographers and playwrights, including Paul Taylor with whom he pioneered flat lighting to replace the traditional puddles of light.

Usually, it seems, artists enter the performing arts arena through friendship with a director, impresario or author; often high hopes on both sides melt before the practical problems of carrying through an idea from different vantage points. The artist, though he may be acquainted with the theater, may be unaware of its specific needs — of space, materials, fabrication, movement — or indeed of the body itself as an avatar of design. He may find the lighting systems, the need for movable sets and the temporal restrictions confusing. On the other hand the director is often bound by the conventions of the performing arts, and may not be receptive to what might be innovative contributions to the history of stage design — or to modern art. Artists usually arrive unburdened with the traditions of stage design and with the potential for infusing that tradition with new concepts of space and costuming. Collaborations, no matter how good-willed, have a high mortality, and many directors find themselves justified, in view of larger production problems, in thinking that it simply isn't worth it. The artist, used to total control over his work, may arrive at the same conclusion. We are describing the absence of a tradition — or rather the difficulty of building one. Not only is the tradition fragile, but informed commentary is virtually absent. No serious critical discourse on sets and costumes exists. Both are usually dismissed by theater critics with a phrase.

One aim of the exhibition is to encourage critical examination of a field that is virtually bereft of it. Writers are usually constrained because they haven't seen performances and are justly wary of commenting on the basis of the residual data. Yet, some of our historical judgements on Futurist and Constructivist theater have been made on the basis of photographs and, when available, eyewitness accounts. We can only do the best we can. Some sets, like Popova's *The Magnificent Cuckold* have been brilliantly reconstructed for special exhibitions. (*Plus by Minus*, Albright-Knox Museum, 1968) But most modernist art and theater history remains in the semi-limbo of old photographs.

When we meet such a hybridized art form as sets and costumes, from what criteria do we evolve our judgments? Sets and costumes are a form of functional applied art — part of a larger whole which they facilitate or impede, confirm or misinterpret. As with formal literary criticism, one begins with a text, which in the performing arts is words and/or music on a page. The first judgment is perhaps also the last: Does the artist's contribution correctly sense the spirit of the text? This is a matter of visual pitch — sets and costumes are obviously interpretative, and such interpretations of a given work may vary widely in form, but not, I would think, so greatly in mood. Also, classic plays and opera have a history of interpretation by stage designers; one would expect an artist to be aware of it, so that this tradition, though alien to him, might contribute to his own work.

Other considerations are immediate and practical. Does the set facilitate an inventive directorial interpretation? In plays and opera, movements and the environment have to be invented from the page, and nothing is more exhilarating than the inspired interweaving of words and motion through spaces designed to contribute a subliminal content of their own. What attitude do the costumes take to the body — confirming its nature or using it as a foundation for an alternative structure? In dance, costumes telegraph the coming work, which then confirms, denies or enters into paradoxical and ironic relations with the music. Finally, the artist's work relates to his past and to the history of visual art. Indeed for the student of both traditions, one of the delights offered by artist's sets and costumes is the dialogue they mediate between two major traditions — performing and visual arts, with each illuminating the other. Such moments occur almost routinely in the inspired Cunningham-Cage-Rauschenberg collaborations or more properly, interactions, for there is a democracy that may preserve the autonomy of each participant.

In the final scene of *Travelogue*, Cage's music (ringing telephones, interrupted pick-ups from time and weather reports, bird calls), Rauschenberg's costumes and sets and Cunningham's choreography come together with a seamless sense of ensemble. The dancers enter in leotards, accordian-folded fans of multicolored and patterned silk between their legs. As the dance progresses, by raising an arm, these fans are opened full circle, bisecting the figure. The dancers become exotic crested birds, or mobile wheels of color. This suddenly changes the profile of the dance by introducing a new set of rhythms of opening and closing. For those who know Rauschenberg's work, it alludes pleasurable to the umbrella-radar-scope-parachute form first seen, perhaps, in *Charlene*. There, the umbrella shape, trailing associations of space, spins the eye outward. In the dance, this movement is made literal. Series of brief images are collaged on the memory and the dance is built in the same interrupted, somewhat haphazard way as Rauschenberg's paintings. The temporal junction between the two arts — visual art and dance, flatness and movement — is exploited in a way that refers each to the other.

Just as every choreographer has a basically identifiable set of movements or inflections that are a signature, an artist's basic iconography is similarly irreducible. Rauschenberg's chairs have a long history of cohabitation in his combines and silkscreens, and one major work, Soundings, at the Museum of Modern Art in 1968 was entirely composed of them. Cunningham danced one of his early pieces, Antic Meet, 1958, with a chair strapped to his back. The chair became a mute anthropomorphic partner. In Travelogue, Rauschenberg set a row of chairs at the rear of the stage, each with an attendant bicycle wheel, upturned and frequently spinning. This bizarre "art" rather than dance image invoked the benign spirit of Duchamp, a friend of all three collaborators. The series of chairs and wheels seemed to cue the dancers into linear, centipede-like sequences, as well as provide opportunities to sit, stand and spin. The interaction of this invention, while iconographically familiar, remains somewhat problematic.

No such ambiguity is attached to the great fall of colored silks from the flies at the close of the performance. This was one of the most exhilarating moments in the history of the Cunningham Company's long, productive liaison with artists. Sail-like furls of silk, halting at different levels, then resuming their "deposition," made the high corridor of air over the stage an active participant in the movements below. The transparent materials recall Rauschenberg's Hoarfrost series of recent years. The sets and costumes, and the sound track collaging brief reports from "reality" reduced esthetic distance, and made the ensemble appear the result not of strenuous planning, but of inspired spontaneity.

This indivisible union of sound, movement and design generally does not occur in other collaborations — perhaps because the methodology is more conventional: an existing work is "dressed" by the artist, after the fact. Although this has given us some excellent results, for example, Robert Indiana's witty and luxurious collaboration with Virgil Thomson on Gertrude Stein's The Mother of Us All, most great collaborations seem to happen when major artistic gifts are afforded an opportunity by an impresario/director/choreographer of equal stature. Such collaborations appear miraculous when common ground is shared, and a basis for reciprocal interpretation is established.

How can we create a situation where the gifts of our best artists can flow into the somewhat still waters of our "official" stage design? Stage design particularly, has had its notable practitioners here — Jo Mielziner, Boris Aronson, Lee Simonson. But its premises have generally excluded vitalizing ideas from the visual arts, something that the best stage designers might welcome. In 1973 The National Endowment for the Arts, responding to this need, initiated the Visual Arts in the Performing Arts Program designed to encourage performing arts groups to approach outstanding artists. It was felt the impulse, had to come from the performing arts. While some remarkably successful collaborations have been engineered (see Donald McDonagh's comments on page 6), the process has had some difficulties. The separation of the arts in this country has handicapped outstanding performing arts directors in that they simply do not know our best artists or their work, and so have difficulty selecting and dealing with them. And the practical problems of negotiating the artist's entry into the process through strict union regulations has further limited collaborations. Both these problems need to be discreetly approached.

We need to know more about the components — many of them impalpable — that go towards, making a successful collaboration. Perhaps a conference in which artists and directors could share a sense of open possibility is needed. And of course, we must reconstruct a complete record of the history of such collaborations to stimulate others in the future. Finally, the critical dialogue — now missing — is needed to inject its probity and energy into the making of a tradition.

Much of this, however, depends on the proper recording and preservation of artists' designs, actual costumes and, when possible, sets. Certainly documentation by photographs, color slides, videotapes or Super X film should be a routine practice. It is hoped that this exhibition will contribute towards a climate that will encourage such documentation — and further collaborations.

Janet Kardon

1. A valuable text is Henning Rischbieter, ed. Art and the Stage in the 20th Century. New York Graphic Society Ltd., Greenwich, Connecticut, 1968.

2. Lee Simonson, "The Designer in the Theater", Theatre Art, Exhibition catalogue, The Museum of Modern Art, New York, 1934. Lee Simonson relates his difficulties in finding material for that exhibition — "Much of it I had to dig out of cupboards and old portfolios", p. 14.

3. Robert R. Littman, Diaghilev/Cunningham, Exhibition Catalogue. Essay by David Vaughan, Emily Lowe Gallery Hofstra University, Long Island, New York, 1974 unpaginated

4. Conversation with Alex Katz, October, 1977

ENLISTING ARTISTS AS DESIGNERS FOR THE THEATER*

"First of all, when I design for the theater, I want to do something that I would like to look at." The speaker is not a professional stage designer, but the well-known New York painter, Alex Katz. Under government auspices, he and an increasing number of other leading painters and sculptors are designing for the performing arts.

The ordinary practice is for professional scene and costume designers who belong to the United Scenic Artists or an affiliated union to provide the decorative settings that enhance plays, ballets and operatic productions. But for the last few years the National Endowment for the Arts, aware of a vast pool of untapped talent among our artists, has sponsored a limited grant program, Visual Arts In the Performing Arts. Its purpose according to Brian O'Doherty, former director of the Endowment's Visual Arts Program is to open a necessary dialogue between artists and theater people."

So far nearly 50 artists have designed posters, sets and/or costumes for almost as many companies, ranging from the St. Louis Symphony Orchestra to the Eglevsky Ballet Company of Massapequa, Long Island. The roster of artists is impressive. Besides Mr. Katz, it includes Jasper Johns, Robert Indiana, Robert Rauschenberg, Frank Stella, James Rosenquist, George Segal, Robert Motherwell, Saul Steinberg and Edward Avedesian.

The key to the program's success—and by and large it has been a success—is that the artist is not forced on the producing company. No artists may apply for himself but must wait to be asked by the theatrical organization. The Endowment serves as a broker between producing groups and the artistic community.

One match which has worked out happily is Edward Avedesian and Charles Ludlam's "The Ridiculous Theatrical Company." Three seasons ago, the company asked Mr. Avedesian to design the poster along with costumes and sets for its successful production of "Hot Ice." Another successful pairing is the American Dance Festival and Mr. Katz, who was engaged by the Festival to do the poster as well as the costumes and sets for Paul Taylor's new dance, "Polaris." . . . A third team is Robert Indiana and the Opera Association of New Mexico, for which Mr. Indiana has designed the sets and costumes used in a new production of Virgil Thompson's opera, "The Mother of Us All." . . . The painter had known the composer since the mid-1960's, but they had not previously collaborated on a production. Mr. Indiana's sympathy for the composer's music and particularly the opera made him a logical choice for the production and contributed to the successful completion of the commission.

In Mr. Katz's case a similar sympathy existed. "I had worked with Paul (Taylor) before, though not in some time, and the commission got us back together again," Mr. Katz says. "Sometimes he has a lot finished before I design anything, and other times I present him with something that I would like to see him work with on stage. For the new piece, I gave him an openwork outline for a cube that's nine feet tall. It's also easy to transport since it comes apart in 12 light sections, which is important for a company that tours as much as his."

The program, established in 1973, allows a maximum of \$1,500 for posters and \$5,000 for sets and costumes, designated as the designer's fee, not as production money. Slides of the artist's work are requested so that the panel of four—balanced to represent both the artist's side and the producer's interests—can examine them to see that they meet agreed-on standards.

Since the program's debut, it has dispensed a little over \$200,000 to cover 74 grant requests, about two-thirds of them from regional companies. "We do everything we can to help local sponsors," says Mr. O'Doherty. "They must, of course, make their own choices as to who would be suitable for their particular needs, and we are willing to discuss this with them. If they cannot find someone satisfactory, we will even provide a consultant who will inform them of artists currently working and help them come up with someone appropriate."

When Mr. Avedesian agreed to do "Hot Ice," he had never designed for the theater before, although he had known Charles Ludlam for some time. "I attended a lot of rehearsals, read the rudimentary script and listened to Charles talk about the mood of the play. When I understood it, it went off without a hitch. The costumes weren't really designed—it was more a question of dressing. We went out to look for suitable clothing and then decorated it. I ended up painting the set myself with the same quality paint that I use in my paintings. I didn't know how to use the other stuff. Unfortunately, it was expensive, but it is very durable."

For Mr. Avedesian, it was a far different working situation than the studio: "I enjoyed it. I learned a lot about the theater and theater people, who are extreme! I later did a second production, 'Caprice' for Charles."

A knowledge of the theater would appear to be helpful but not essential, since even with someone as experienced as Mr. Katz there is no guarantee that the collaboration will mature satisfactorily. For example, when the Michigan Opera Theater requested the artist as a designer for a production of "Washington Square," things did not go at all well.

"The staging was difficult since there were a lot of scenes to handle, and I tried several things," Mr. Katz reports. "The costumes posed no problems, the director liked them. The problem came about the set. I had an idea about a revolving set which was rejected; then I tried a two-tier static set. But it didn't seem to fit. Then I proposed open-front cubes to suggest rooms, but it was felt that these were too solid, so I put doors in at back to lighten the look. When that wasn't found suitable I withdrew from the project."

"I think that you always have to look for the best, the most elegant solution to the problem," he adds. "The director's ideas were good ones, better than mine, but I finally reached a point where I felt that we had a good solution and wasn't interested in going on to something that didn't seem to be an improvement." Asked whether it wasn't a question of give and take, he responds, "Yeah, he gave and I took. But it was a fantastically rich experience. The book is terrific, and I loved doing the costume research at the Metropolitan Museum."

As with any collaboration, success depends on the persons involved and the level of their cooperation. "If a production goes sour," observes Mr. O'Doherty, "we give the local sponsor a second chance to find someone else. We know we are asking much of performing people, to work with artists lacking theater experience during the pressures of production schedules, but we felt that artists have something to offer and ought to be asked. We don't see the program as a replacement for professional stage designers but as a supplement to their work."

Although the powerful scenic artists' union casts a cold eye on non-union stage designers, it has so far challenged none of the "outside" artists because most of the work has been done with smaller, out-of-town companies. In the case of one major New York City company, the Joffrey Ballet, the union has been persuaded to waive its restrictions for one new production a season. Thus, two years ago James Rosenquist did the settings for Twyla Tharp's "Deuce Coupe II," and for a new, as yet unnamed ballet that will make its debut next spring, director Robert Joffrey will again supplement the work of regular stage designers with an outsider of merit. The operative phrase in the contract is "outstanding reputation," which happily meshes with the National Endowment's intentions.

Previously, the impetus for artists' participation in the theater has come from private individuals. Until his death in 1929, the emigre Russian impresario Serge Diaghilev involved the most advanced European painters of his day in the design of ballet sets and costumes, drawing on the talents of Bakst, Picasso, de Chirico, Derain, Laurencin, Goncharova, Larianov, Pevsner and Gabo among others. Martha Graham's triumphal collaboration with Noguchi over four decades is legendary, and during the 1930's and 1940's Lincoln Kirstein involved Tchelitchev, Kurt Seligmann, Jared French and Paul Cadmus in ballet productions before abandoning the effort.

Since then the only major performing group to work with artists on a sustained basis has been the Merce Cunningham Dance Company, which has commissioned decors or costumes from David Hare, Robert Morris, Bruce Nauman, Andy Warhol, Frank Stella, Robert Rauschenberg, and Jasper Johns, among others. Otherwise the collaborations between fine artist and performing artists have been sporadic. Taking stock of the talented pool of painters and sculptors, the National Endowment has modestly but firmly moved to reopen the possibilities.

Don McDonagh

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CATALOGUE OF THE EXHIBITION

Dimensions are in inches. Height precedes width precedes depth.

ALLEY FRIENDS, ARCHITECTS: ALAN JOHNSON, BRUCE MILLARD, RICHARD STANGE/MUSHROOM
John Aman, Don't Walk On the Clouds
Play/Costumes, lighting, sets
FP St Clement's Church, New York City, New York, January 1971
Model
Balsa wood, cardstock, plexiglass, polyvinyl chloride
12 x 25 x 49
Lent by the artists

EDWARD AVEDISIAN/THE RIDICULOUS THEATRICAL COMPANY, INC
Charles Ludlam, Hot Ice
Play/Costumes, poster, sets
FP Evergreen Theatre, New York City, New York, March 1974
Poster
24 x 14
Lent by Charles Ludlam

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
Wolfgang Amadeus Mozart, Don Giovanni
Opera/Costumes and sets
FP Metropolitan Opera House, New York City, New York, October 31, 1957
Model for Act I Scene II
Cardboard, gouache, plexiglass, wood
13 x 23½ x 14½
Lent by Robert L. B. Tobin

Sketch book
Leather Bound
6½ x 9½
Pen and ink, watercolor
Lent by Robert L. B. Tobin

Sketch
Watercolor on paper
12 x 16
Lent by Robert L. B. Tobin

Sketch
Watercolor on paper
12 x 16
Lent by Robert L. B. Tobin

JOE BRAINARD/MEDICINE SHOW THEATRE ENSEMBLE
New York City, New York, 1977
Medicine Show
Poster
Silkscreen
26 x 19½
Lent by Medicine Show Theatre Ensemble

WOOFY BUBBLES/GROUP MOTION MULTIMEDIA DANCE THEATRE
Manfred Fischbeck and Brigitte Herrmann,
Landing on the Blue Plain Part II
In the Garden of Woo
Ballet/Costumes and sculpture (with John Musall)
FP Zellerbach Theatre, Annenberg Center, University of Pennsylvania, Philadelphia, Pennsylvania, November 12, 1976

Queen's costume
84 x 70 x 53
Acrylic on cotton muslin and duck, kapok, polyester batting, polyethylene, rayon, silk, teeth, vinyl
Lent by the artist

King's costume
84 x 40 x 31
Acrylic on cotton muslin and duck, kapok, polyester batting, polyethylene, rayon, silk, vinyl
Lent by the artist

ALEXANDER CALDER/LEONARD SILLMAN
Donagh MacDonagh, Happy as Larry
Play/Sets
FP Eugene O'Neill Theatre, New York City, New York, 1950
Horse's head
Prop
Sheet metal
41 x 17½ x 4
Lent by William John Upjohn

LEONORA CARRINGTON/THEATRE OF LATIN AMERICA, INC.
Leonora Carrington, Opus Siniestrus
Play/Costumes and sets
Play written 1969 To be produced 1977
Mask
Acrylic, fabric screen, reed
23 x 26 x 8
Executed by Jane Stein
Lent by Theatre of Latin America, Inc.

Mask
Acrylic, fabric screen, reed
31½ x 23½ x 7
Executed by Jane Stein
Lent by Theatre of Latin America, Inc.

Mask
Acrylic, fabric screen, reed
29 x 52 x 8
Executed by Jane Stein
Lent by Theatre of Latin America, Inc.

MARC CHAGALL/METROPOLITAN OPERA COMPANY
New York City, New York, 1966
Poster Lincoln Center Opening
September 1966
Lithograph
Executed by Mauriat
39 x 25
Lent by Poster Originals, Ltd.

MARC CHAGALL/METROPOLITAN OPERA COMPANY
Wolfgang Amadeus Mozart, The Magic Flute
Opera/Costumes, poster, sets
FP Metropolitan Opera House, New York City, New York, February 19, 1967
Costume - Chorus Lady
Brocades, linens, oil paint, satin, silks, voile, yarn
Lent by Metropolitan Opera Company

Costume - Chorus Lady
Brocades, crepe, linens, oil paint, satin, silks, voile, yarn
Lent by Metropolitan Opera Company

BRUCE CONNER/SAN FRANCISCO DANCERS' WORKSHOP
San Francisco, California, 1974
Poster
34 x 37
Lent by San Francisco Dancers' Workshop

WILLIAM CRUTCHFIELD/MARK TAPER FORUM
William Gillette, Too Much Johnson,
adapted by Burt Shevelove
Play/Poster
FP Music Centre/Centre Theatre Group, Los Angeles, California, September 25, 1975
Poster - Too Much Johnson
82 x 42
Lent by Visual Arts in the Performing Arts, National Endowment for the Arts

JIM DINE/SAN FRANCISCO ACTORS' WORKSHOP
William Shakespeare, A Midsummer Night's Dream
Play/Costumes and sets
FP San Francisco Actors' Workshop, San Francisco, California, March 11, 1966
Sketch - Oberon
Collage, felt tip pen, graphite pencil
23½ x 19
Lent by The Museum of Modern Art, New York, Gift of Mrs. Donald B. Straus

JIM DINE/SAN FRANCISCO OPERA
San Francisco, California, 1977
Lithograph
25 x 38
Lent by San Francisco Opera

TINA GIROUARD/BARBARA DILLEY
Barbara Dilley and Tina Girouard,
JUXTAPOSED
CONTAINED REVEALED
Dance/Costumes
Choreography Barbara Dilley
Costumes Tina Girouard
FP The Kitchen, New York City, New York,
1974
Costume - Big Butterfly
Chinese hat, pink chintz
30 x 360
Lent by the artist

Costume - Flora Futures
Goggles, starlights and T-shirt, vest from
Madagascar, winged hat
Lent by the artist

Costume - Imperial Knight
Black satin coat, six scarves, white rabbit
hat
Lent by the artist

Costume - Motilde-Penelope Skunk
Jewelry, nineteenth century handmade
white eyelet dress, skunk hat
Lent by the artist

TINA GIROUARD/MABOU MINES
Lee Breuer, The B. Beaver Animation
Play/Poster and set
FP "The Valentine for Duchamp Program"
The Museum of Modern Art, New York
City, New York, February 1974
Poster
36 x 42
Lent by the artist

SUZANNE HELLMUTH/JOCK
REYNOLDS/MAGIC THEATRE INC
Suzanne Hellmuth and Jock Reynolds,
Hospital
Play/Costumes and sets
FP Fort Mason, San Francisco, California,
1977
Prop - doctor's satchel
Wood
Lent by the artists

Prop - pencil
Wood
Length - 60
Lent by the artists

Prop - musical bedpan
Stainless steel with mounted musical
movements
Lent by the artists

Prop - thermometer
Wood
Length - 48
Lent by the artists

Poster
22 x 16½
Lent by the artists

DAVID HOCKNEY/ENGLISH STAGE COMPANY
Alfred Jarry, Ubu Roi
Play/Costumes and sets
FP Royal Court Theatre, London, England,
July 19, 1966
Sketch - Pere Ubu
Colored crayon, pen and ink, pencil,
pinned fabric
10½ x 15
Lent by The Museum of Modern Art, New
York, Gift of J. Kasmin

DAVID HOCKNEY/GLYNDEBOURNE OPERA
COMPANY
Igor Stravinsky, The Rake's Progress
Opera/Costumes and sets
FP Glyndebourne Festival, Glyndebourne
Opera House, Glyndebourne, England,
June 21, 1975
Costume sketch
Pen and ink
14 x 17
Lent by Robert L. B. Tobin

ROBERT INDIANA/CENTER OPERA COMPANY
Gertrude Stein, The Mother Of Us All
Opera / Costumes, poster, sets
FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, January 1967
Costume design - Angel More
Conte crayon rubbing on paper
25½ x 20
Lent by William Katz

Poster
37 x 25
Lent by Poster Originals, Ltd

ROBERT INDIANA/LOUIS FALCO DANCE
COMPANY
Louis Falco, Huescape
Dance/Poster
FP Jacob's Pillow Dance Festival, Lee,
Massachusetts, June 27, 1968

Poster
Silkscreen
36 x 24
Lent by Louis Falco Dance Company

ROBERT INDIANA/LOUIS FALCO DANCE
COMPANY
New York City, New York, 1969
Poster
25½ x 10
Lent by Louis Falco Dance Company

ROBERT INDIANA/PORTLAND SYMPHONY
ORCHESTRA
Portland, Maine
Seasonal Poster - 50th Anniversary 1975
Silk Screen on Gold Stock
35 x 25
Gift of Portland Symphony Orchestra

ROBERT INDIANA/SANTA FE OPERA
COMPANY
Gertrude Stein, The Mother Of Us All
Opera/Costumes, poster and sets
FP Santa Fe Opera House, Santa Fe, New
Mexico, 1976
Costume - Angel More
Felt, rayon, ribbons, roller skates, satin, silk
Lent by Santa Fe Opera Company

ROBERT ISRAEL/MINNESOTA OPERA
COMPANY
William Shakespeare, A Midsummer Night's
Dream
Opera/Costumes and sets
FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, March 1968
Drawing
22 x 16
Lent by John M. Ludwig

ROBERT ISRAEL/MINNESOTA OPERA
COMPANY
Stephen Pruslin, Punch and Judy
Opera
Costumes and sets
FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, 1970
Punch
Hand colored lithograph
16 x 23
Lent by John M. Ludwig

Judy
Hand colored lithograph
16 x 23
Lent by John M. Ludwig

PAUL JENKINS/FOUNDATION FOR THE OPEN EYE

Jean Erdman (after W. B. Yeats plays).

Moon Mysteries

Play/Poster

FP St. Clement's Church, New York City, New York, 1974

Poster

14 x 23

Lent by Foundation for the Open Eye

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.

Merce Cunningham, Walkaround Time

Dance/Sets after Marcel Duchamp's The Large Glass (with Robert Rauschenberg)

FP Upton Auditorium, State University College, Buffalo, New York, 1968

Prop - Chocolate Grinder

Silkscreen on polyethylene

80 x 90 x 22

Lent by the Cunningham Dance Foundation, Inc.

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.

Merce Cunningham, Second Hand

FP Academy of Music, Brooklyn, New York, 1970

Costume design

Watercolor

14 x 22 $\frac{1}{2}$

Lent by Cunningham Dance Foundation, Inc.

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.

Merce Cunningham, Un Jour Ou Deux

Dance/Costumes and sets

FP Opera, Paris, France, 1973

Design for costume and set

Black and white wash

16 $\frac{1}{2}$ x 17

Lent by the artist

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.

New York City, New York, 1977

Poster

Lithograph

35 x 23

Lent by Cunningham Dance Foundation, Inc.

CLETUS JOHNSON

Alaina

Illustration Board, latex, lights, Strathmore paper, wood

60 x 48 x 12

Lent by the artist

CLETUS JOHNSON/BERKSHIRE THEATRE FESTIVAL

Allan Albert, The Casino

Play/Costumes and sets

FP The Unicorn Theatre, Stockbridge, Massachusetts, 1970

Model

Matboard, masonite, paper, tempera

10 $\frac{1}{2}$ x 16 x 12 $\frac{1}{2}$

Lent by the artist

ALLEN JONES/SOMMERFORD PRODUCTIONS

Jules Feiffer, Dan Greenberg, Lenore

Kendel, John Lennon, Jacques Lewy,

Leonard Melfi, David Newman and

Robert Benton, Sam Shepard, Clovis

Trouille, Kenneth Tynan, Sherman Yellen,

Oh! Calcutta!

Musical/Costumes

FP Roundhouse Theatre, London, England, July 27, 1970

Drawing - Empress's New Clothes

Ballpoint pen, graphite pencil, pastel, pen and ink

22 $\frac{1}{2}$ x 30 $\frac{1}{2}$

Lent anonymously, courtesy of The Museum of Modern Art, New York

ALEX KATZ/KENNETH KOCH/ARTHUR STORCH

Kenneth Koch, Washington Crossing the Delaware

Play/Sets

FP Maidman Theatre, New York City, New York, 1962

British Soldiers (three)

Polychrome and wood

60 x 22 x 4

Lent by Martha Jackson Gallery

Flag

Polychrome and wood

Lent by Jill Kornblee Gallery

Horse

Polychrome and wood

90 x 97 x 7

Lent by Martha Jackson Gallery

NICHOLAS KRUSCHENICK/MINNESOTA OPERA COMPANY

Carlo Goldoni, The Man in the Moon Opera/Costumes and sets

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, January 25, 1968

Drawing

Crayon and pencil on graph paper

22 x 15

Lent by John M. Ludwig

Poster

Silkscreen

37 x 27

Lent by Poster Originals, Ltd

JOE LAVAL/NEW MEXICO SYMPHONY ORCHESTRA

Albuquerque, New Mexico, 1976

Albuquerque Symphony Orchestra 1932

New Mexico Symphony Orchestra 1976

Poster

22 x 31 $\frac{1}{2}$

Lent by New Mexico Symphony Orchestra

ROY LICHTENSTEIN/MINNESOTA THEATRE COMPANY

Minneapolis, Minnesota, 1968

Poster

30 x 20

Lent by Visual Arts in the Performing Arts, National Endowment for the Arts

RICHARD LINDNER/SPOLETO FESTIVAL

Alan Berg, Lulu

Opero/Poster

FP Spoleto, Italy, 1973

Poster

40 x 30

Lent by Poster Originals, Limited

KIM MACCONNELL/YOUNG COMPOSERS AND MINIMAL ARTISTS

Warren Burt and Kim MacConnel,

Mr. Burt his Memory of Mr. White his

Fantasy of Mr. Dumstable

Play/Set

FP Courtyard of La Jolla Museum of Contemporary Art, La Jolla, California, July 2 1974

Set - Pagode

Refrigerator cartons with painted and sewn cloth insets. S 7 panels - each 69 x 33

Lent by the artist.

MARISOL/LOUIS FALCO DANCE COMPANY

Louis Falco, Caviar

Dance/Costumes and sets

FP ANTA Theatre, New York City, New York, 1970

Prop - fish

Foam rubber

96 long

Lent by William Katz

Costume - pair of shoes

Foam rubber

6½ x 14 x 8

Lent by William Katz

MARISOL/MARTHA GRAHAM DANCE COMPANY

Nathaniel Hawthorne, The Scarlet Letter (dedicated to Katharine Cornell)

Dance/Poster and sets

FP Mark Hellinger Theatre, New York City, New York, December 22, 1975

The Scarlet Letter

Poster

25 x 39½

Lent by the artist

JOAN MIRÓ/FONDATION MAEGHT

Saint-Paul de Vence, France, 1977
Nuits de la Fondation Maeght

Poster

Lithograph

11 x 9

Lent by Cunningham Dance Foundation, Inc

REE MORTON/MABOU MINES

JoAnne Akalaitis, Dressed Like An Egg

Play/Costumes

FP Joseph Papp's Public Theatre, New York City, New York, 1977

Bridal Veil (Not used in the production)

Acrylic on Selastic

69 x 6 x 4

Lent by JoAnne Akalaitis

ROBERT MOTHERWELL/SAIN LOUIS SYMPHONY ORCHESTRA

St. Louis, Missouri, 1973

94th Season

Poster

38 x 25

Lent by Saint Louis Symphony Orchestra

ROBERT NATKIN/PAUL SANASARDO DANCE COMPANY

Paul Sanasardo, Footnotes

Dance/Sets

FP City Center of Music and Drama, New York City, New York, May 16, 1970

Part of set - One of six three panel screens

Oil paint on canvas on wood

72 x 48 x 4

Lent by Paul Sanasardo Dance Company

GERALD NICHOLS/VILLANOVA THEATRE COMPANY

Henrik Ibsen, Brand

Play/Costumes and sets

FP Vasey Theatre, Villanova University, Villanova, Pennsylvania, 1972

Model

Cardboard, cedar, glass, rubber, soap, sugar cubes

15 x 24 x 19½

Lent by the artist

ISAMU NOGUCHI/NEW YORK CITY BALLET

George Ballanchine and Igor Stravinsky, Orpheus

Ballet/Costumes and sets

FP City Center of Music and Drama, New York City, New York, April 28, 1948

Model - Orpheus and the Dark Angel

Mounted paper cut-outs and polyurethane
22 x 36 x 8

Lent by the Dance Collection of the New York Public Library of the Performing Arts

Model - Orpheus and two angels

Mounted paper cut-outs and polyurethane
22 x 36 x 8

Lent by the Dance Collection of the New York Public Library of the Performing Arts

RICHARD NONAS/MABOU MINES

New York City, New York, 1972

Poster

Lent by David Warrilow

OTTO PIENE/NEW ENGLAND CHAMBER OPERA COMPANY

Grimm Brothers, The Dog and the Sparrow

Opera/Costumes

FP Old South Church Chapel, Boston, Massachusetts, December 31, 1976

Headdress

Polyethylene

120 x 150

Lent by the artist

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC.

Merce Cunningham, Nocturnes

Ballet/Costumes and sets

FP Jacob's Pillow Dance Festival, Lee, Massachusetts, 1956

Woman's headdress

Elastic, gauze, rhinestones, silk braid, wire
Lent by Cunningham Foundation, Inc

Woman's headdress

Gauze, mirror, plaited hair, wire

Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC.

Merce Cunningham, Labyrinthian Dances

Dance/Costumes and sets

FP Academy of Music, Brooklyn, New York, 1957

Drawing

Pencil on paper

4½ x 8½

Lent by Cunningham Foundation, Inc

Drawing for costume

Gouache and pencil on paper

11 x 8½

Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC.

Merce Cunningham, Antic Meet

Dance/Costumes and sets

FP Connecticut College, New London, Connecticut, 1958

Costume - undershirt painted in a tattoo design

Colored ink on cotton

Lent by Cunningham Foundation, Inc

Costume - undershirt painted in a tattoo design

Colored ink on cotton

Lent by Cunningham Foundation, Inc

Woman's costume

Found object - Victorian sleeveless

nightgown of white cotton and lace

Lent by Cunningham Foundation, Inc

Costume - sweater (worn by Merce Cunningham)

Designed by Robert Rauschenberg, knit by Merce Cunningham

Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM
DANCE FOUNDATION, INC.

New York City, New York

Poster

34 x 23

Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/SAIN T LOUIS
SYMPHONY ORCHESTRA

St. Louis, Missouri, 1968

Powell Symphony Hall Opening

Poster

31 x 26

Lent by Saint Louis Symphony Orchestra

EDWARD RUSCHA/MARK TAPER FORUM

Los Angeles, California, 1975

Seasonal poster 1975-1976

82 x 42

Lent by Visual Arts in the Performing Arts,
National Endowment for the Arts

GEORGE SEGAL/SAIN T LOUIS SYMPHONY
ORCHESTRA

St. Louis, Missouri

Handel's "Messiah"

Poster

Sculpted plastic

33 x 14

Lent by Saint Louis Symphony Orchestra

ALEXIS SMITH/MARK TAPER FORUM

Oliver Hailey, And Where She Stops Nobody
Knows,

Susan Miller, Cross Country, David Rudkin,
Ashes

Plays/Poster

FP Music Centre/Centre Theatre Group, Los
Angeles, California, April 1 - June 27,
1976

Poster

82 x 42

Lent by Visual Arts in the Performing Arts,
National Endowment for the Arts

SAUL STEINBERG/SAINT LOUIS SYMPHONY
ORCHESTRA

St. Louis, Missouri, 1974

The Baroque Orchestra

Poster

Lithograph

36 x 24

Lent by Saint Louis Symphony Orchestra

SAUL STEINBERG/SPOLETO FESTIVAL

Spolet o, Italy, 1969

Spolet o Festival '69

Poster

30 x 40

Lent by Poster Originals, Ltd

FRANK STELLA/CUNNINGHAM DANCE
FOUNDATION, INC.

Merce Cunningham, Scramble

Dance/Sets

FP Ravinia Festival, Chicago, Illinois, 1967

Model

18 x 24

Aluminum fabric, balsa wood, cardboard

Constructed by Suzanne Joelson

FRANK STELLA/CUNNINGHAM DANCE
FOUNDATION, INC.

New York City, New York, 1968

Merce Cunningham & Dance Company

Latin American Tour, 1968

Poster

27 x 48

Lent by Cunningham Foundation Inc.

GARY STEPHAN/LAURA FOREMAN DANCE
THEATRE

Laura Foreman, Heirlooms

Dance/Costumes

FP The New School, New York City, New
York, April 1, 1977

Costume

Cotton

Lent by Laura Foreman Dance Theatre

ERNEST TROVA/SAIN T LOUIS SYMPHONY
ORCHESTRA

St. Louis, Missouri, 1973

Sunday Festival of Music

Poster

36 x 36

Lent by Saint Louis Symphony Orchestra

PETER VAN Riper/TRISHA BROWN DANCE
COMPANY

New York City, New York, August 1976

Poster

Silkscreen

34 x 22

Lent by Trisha Brown Dance Company

CLARA WAINWRIGHT/NEW ENGLAND
CHAMBER OPERA GROUP

Paul Earls, The Death of King Phillip
Opera/Costumes and environmental sets

FP All Saint's Church, Brooklyn,
Massachusetts, March 1976

The Death of King Phillip

Poster

Designed by Lowry Burgess

20 x 28

Lent by Paul Earls

ANDY WARHOL/CUNNINGHAM DANCE
FOUNDATION, INC

Merce Cunningham, Rainforest

Dance/Costumes and sets

FP Upton Auditorium, State University
College, Buffalo, New York, 1968

Pillows (seven)

Mylar

42 x 50 each

Lent by Cunningham Foundation, Inc.

JAMES WINES/ THE CENTER OPERA COMPANY

Ronald Duncan, The Rape of Lucretia

Opera/Sets

FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, November 1964

Drawing

Watercolor and ink on paper

11 1/2 x 15 3/8

Lent by John M. Ludwig

EZRA WITTNER/SOUTHEASTERN ACADEMY OF
THEATRE AND MUSIC, INC.

William Shakespeare, Merchant of Venice

Play/Costumes and sets

FP Academy Theatre, Atlanta, Georgia,
1975

The Bishop

- costume with seven masks
Aluminum tubing, clear vinyl, fabric,
leatherette, nylon, polystyrene, rivets,
rubber, wood

70 x 64 x 16

Lent by the artist



NICHOLAS KRUSCHENICK/MINNESOTA OPERA COMPANY
Carlo Goldoni, *The Man in the Moon*
First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1968
Photograph—Courtesy the artist





ROBERT NATKIN/PAUL SANASARDO DANCE COMPANY

Paul Sanasardo, *Faotnotes*

First performance—City Center of Music and Drama, Inc., New York City, New York, May 16, 1970

Photograph—Johan Elbers

< ROBERT INDIANA/MINNESOTA OPERA COMPANY

Gertrude Stein, Virgil Thomson, *The Mother Of Us All*

First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1967

Photograph—Courtesy The National Opera Institute



ROBERT ISRAEL/MINNESOTA OPERA COMPANY
William Shakespeare, *A Midsummer Night's Dream*
First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1968
Photograph—Lent by John Ludwig

ROBERT ISRAEL/MINNESOTA OPERA COMPANY >
Stephen Pruslin, *Punch and Judy*
First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1970
Photograph—Courtesy The National Opera Institute





ROBERT RAUSCHENBERG with the assistance of NIKI DE SAINT PHALLE
and JEAN TINGUELY/MERCE CUNNINGHAM/KENNETH KOCH
Kenneth Koch, The Construction of Boston
First performance—Mermaid Theatre, New York City, New York, 1962
Photograph—Hans Namuth



ROBERT RAUSCHENBERG with the assistance of NIKI DE SAINT PHALLE
and JEAN TINGUELY/MERCE CUNNINGHAM/KENNETH KOCH
Kenneth Koch, The Construction of Boston
First performance, Mermaid Theatre, New York City, New York, 1962
Photograph-Hans Nomuth



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, *Minutiae*
First performance—Academy of Music, Brooklyn, New York, 1954
Photograph—Courtesy Cunningham Dance Foundation, Inc.



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC
Merce Cunningham, Travelogue
First performance—Minskoff Theatre, New York City, January 18, 1977
Photograph—Lois Greenfield



RED GROOMS/KENNETH KOCH
Kenneth Koch, *The Death of the Kangaroo*
First performance—American Theatre for Poets, Inc., New York City, New York, 1964
Photograph—Peter Moore

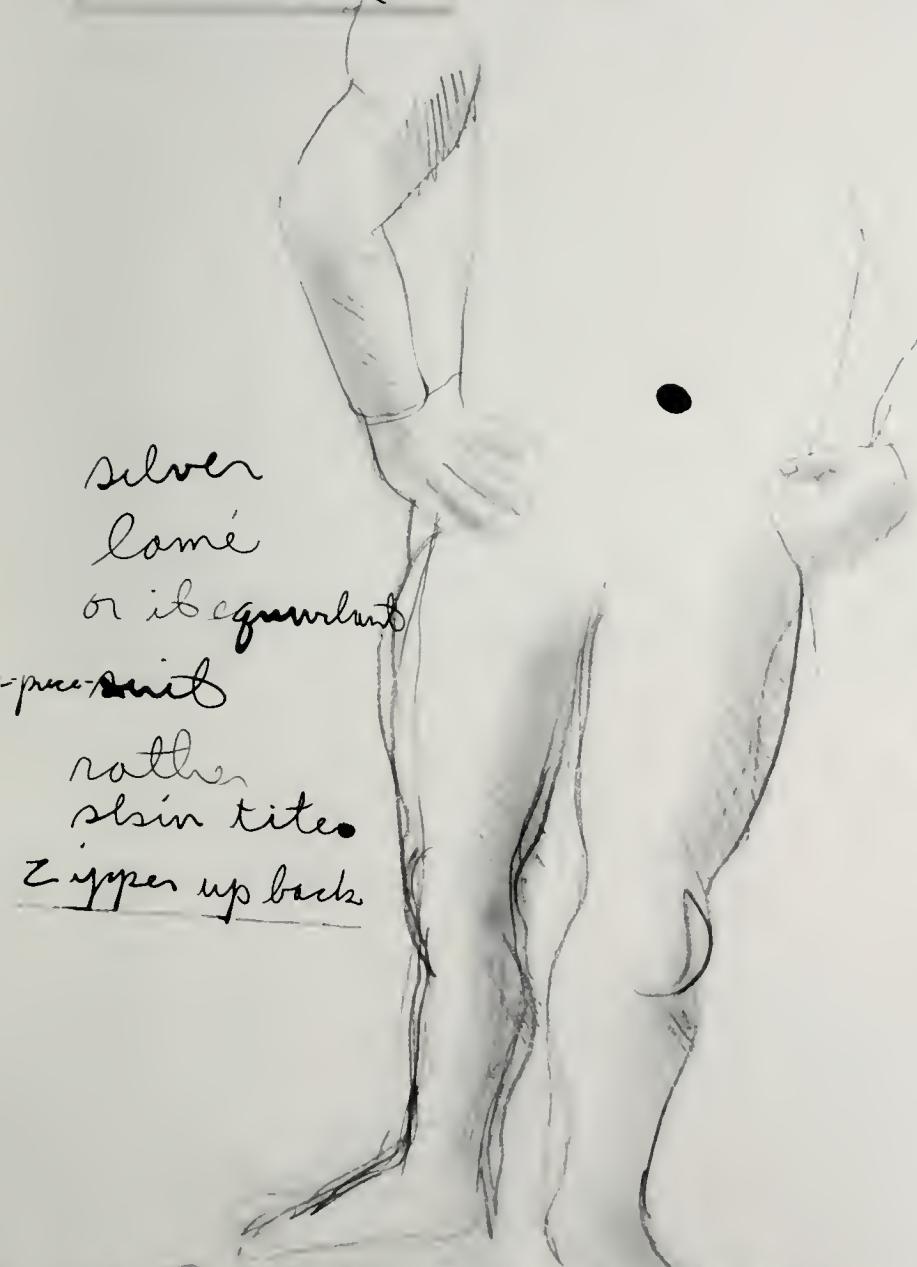
JIM DINE/SAN FRANCISCO ACTOR'S WORKSHOP >
William Shakespeare, *A Midsummer Night's Dream* (Drawing)
First performance—San Francisco Actor's Workshop, San Francisco, California, 1966
Photograph—Courtesy The Collection of The Museum of Modern Art

Oberon

football
shoulder
shoulder
Pads
under
suit.



silver fore &
(greenprint)



silver
lame
or iridescent
-pewmit
rather
skin tite
Zippers up back



use white cotton work
glove. Paint them sil
above & wrist.

Jan 1966 mid



WILLIAM WILEY/SAN FRANCISCO MIME TROUPE
Alfred Jarry, Ubu Roi
First performance—January, 1963
Photograph—Courtesy the artist



WILLIAM WILEY/SANFRANCISCO MIME TROUPE
Alfred Jarry, Ubu Roi
First performance—January, 1963
Photograph—Courtesy the artist



WILLEM DE KOONING/MARIE MARCHOWSKY
Marie Marchowsky, Labyrinth (Drawing)

First performance—Marie Marchowsky's loft, New York City, New York, 1946
Photograph—Jacob Burckhardt

GERALD NICHOLS/VILLANOVA THEATRE COMPANY >
Henrik Ibsen, Brand

First performance—Vasey Theatre, Villanova University, Villanova, Pennsylvania, 1972
Photograph—Courtesy the artist





TINA GIROUARD/BARBARA DILLEY
Barbara Dilley and Tina Girouard, JUXTAPOSED CONTAINED REVEALED
First performance—The Kitchen, New York City, New York, 1974
Photograph—Courtesy the artist



EZRA WITTNER/SOUTHEASTERN ACADEMY OF THEATRE AND MUSIC, INC
Old Oven, Old Oven

Unrealized project Designs adapted to the Southeastern Academy of Theatre and Music's production of William Shakespeare's Merchant of Venice,
Academy Theatre, Atlanta, Georgia, 1975
Photograph-Courtesy the artist



REE MORTON/MABOU MINES
JoAnne Akalaitis, *Dressed Like An Egg*
First performance—Joseph Papp's Public Theatre, New York City, New York, 1977
Photograph—Richard Landry



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Antic Meet
First performance—Connecticut College, New London, Connecticut, 1958
Photograph—Fannie Melcer



KIM MacCONNEL/YOUNG COMPOSERS AND MINIMAL ARTISTS

Warren Burt and Kim MacConnel,

Mr. BURT his MEMORY of Mr. WHITE his FANTASY of Mr. DUNSTABLE his MUSICK/PAGODE

First performance—LaJolla Museum of Contemporary Art, LaJolla, California, 1974

Photograph—Courtesy the artist



ALEX KATZ/KENNETH KOCH
Kenneth Koch, *Washington Crossing the Delaware*
First performance—Maidman Theatre, New York City, New York, 1962
Photograph—Jacob Burckhardt



WOOFY BUBBLES/GROUP MOTION MULTI MEDIA DANCE THEATRE

Manfred Fischbeck and Brigitta Herrman,

Pt. I Landing on the Blue Plain, Pt. II In the Garden of Woo

First performance—Zellerbach Theatre, Annenberg Center, University of Pennsylvania,

Philadelphia, Pennsylvania, November 12, 1976

Photograph—Courtesy the artist



ALLEY FRIENDS, ARCHITECTS; Alan Johnson, Bruce Millard, Richard Stange/MUSHROOM
John Aman, *Don't Walk on the Clouds*
First performance—St. Clement's Church, New York City, New York, January, 1971
Photograph—Courtesy John David Fishman



MARC CHAGALL/METROPOLITAN OPERA COMPANY
Wolfgang Amadeus Mozart, The Magic Flute
First performance—Metropolitan Opera House, New York City, New York, February 19, 1967
Photograph—J. Heffernan

SELECTED COLLABORATIONS 1945-1977

Compiled by Elaine Cocardas

FP indicates the location and date of the first performance.

ALLEY FRIENDS, ARCHITECTS. ALAN JOHNSON, BRUCE MILLARD, RICHARD STANGE/MUSHROOM
John Aman, Don't Walk On the Clouds
Play/Costumes, lighting, sets
Director/Producer Marvin Gordon
Music John Aman
FP St. Clement's Church, New York City, New York,
January 1971

JAMES APONOVICH/NEW HAMPSHIRE PERFORMING ARTS CENTER, INC
William Shakespeare, A Midsummer Night's Dream
Play/Sets
Director John Ogden
Choreography Rick Miller
Lighting John Ogden
Music Peter Miller
Producer Rebecca Gould
FP Palace Theatre, Manchester, New Hampshire, May 15, 1976

EDWARD AVEDISIAN/THE RIDICULOUS THEATRICAL COMPANY, INC
Charles Ludlam, Hot Ice
Play/Costumes, poster, sets
Director Charles Ludlam
FP Evergreen Theatre, New York City, New York, March 1974

EDWARD AVEDISIAN/THE RIDICULOUS THEATRICAL COMPANY, INC
Charles Ludlam, Caprice
Play/Costumes and sets
Director Charles Ludlam
Lighting Richard Currie
FP Provincetown Playhouse, New York City, New York, February 10, 1976

ROMARE BEARDEN/ALVIN AILEY DANCE COMPANY
Diane McIntyre, Ancestral Voices
Dance/Costumes, curtain, sets
Choreography Diane McIntyre
Director Alvin Ailey

Music Cecil Taylor
FP City Center of Music and Drama, New York City, New York, May 1977

ROMARE BEARDEN/AMERICAN PLACE THEATRE
Ed Bullins, House Party
Play/Visual environment
Director Roscoe Orman
Choreography Clay Stevenson
Cinematography Karma Stanley
Lighting Roger Morgan
Music Pat Patrick
Scenery Kert Lundell
FP American Place Theatre, New York City, New York, 1974

CHRISTIAN BERARD/NEW YORK CITY BALLET
George Balanchine, Caracole
Ballet/Costumes
Choreography George Balanchine
Music Wolfgang Amadeus Mozart
FP City Center of Music and Drama, New York City, New York, February 19, 1952

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
Giuseppe Verdi, Rigoletto
Opera/Costumes and sets
Conductor Alberto Erede
Choreography Zachary Solov
Libretto F.M. Piave
Staged by Herbert Graf
FP Metropolitan Opera House, New York City, New York, November 15, 1951

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
Giuseppe Verdi, The Power of Destiny
Opera/Costumes and sets
Conductor Fritz Sheny
Choreography Zachary Solov
Libretto F.M. Piave
Staged by Herbert Graf
FP Metropolitan Opera House, New York City, New York, November 10, 1952

SELECTED COLLABORATIONS 1945-1977

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
 Giacchino Rossini, Barber of Seville
 Opera/Costumes and sets
 Conductor Alberto Erede
 Libretto Cesare Sterbini
 Staged by Cyril Ritchard
 FP Metropolitan Opera House, New York City, New York,
 February 19, 1954

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
 Wolfgang Amadeus Mozart, Don Giovanni
 Opera/Costumes and sets
 Conductor Karl Boehm
 Choreography Zachary Solov
 Libretto Lorenzo Da Ponte
 Staged by Herbert Graf
 FP Metropolitan Opera House, New York City, New York,
 October 31, 1957

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
 Giuseppe Verdi, Otello
 Opera/Costumes and sets
 Conductor George Solti
 Choreography Mattlyn Gavers
 Libretto Arrigo Boito
 Staged by Herbert Graf
 FP Metropolitan Opera House, New York City, New York,
 March 10, 1963

EUGENE BERMAN/NEW YORK CITY BALLET
 George Balanchine, Roma
 Ballet/Costumes and sets
 Choreography George Balanchine
 Lighting Jean Rosenthal
 Music Georges Bizet
 FP City Center of Music and Drama, New York City, New
 York, February 23, 1955

EUGENE BERMAN/NEW YORK CITY BALLET
Danses Concertantes
 Ballet/Costumes and sets
 Choreography George Balanchine
 Music Igor Stravinsky
 FP Stravinsky Festival, New York City, New York, June 20,
 1972

EUGENE BERMAN/NEW YORK CITY BALLET
 George Balanchine and Jerome Robbins, Pulcinella
 Ballet/Costumes and sets
 Choreography George Balanchine and Jerome Robbins
 Lighting Ronald Bates
 Music Igor Stravinsky
 FP Stravinsky Festival, New York City, New York, June 23, 1972

EUGENE BERMAN/NEW YORK CITY BALLET
 George Balanchine and Jerome Robbins, Pulcinella
 Ballet/Costumes and sets
 Choreography George Balanchine and Jerome Robbins
 Lighting Ronald Bates
 Music Igor Stravinsky
 FP Stravinsky Festival, New York City, New York, June 23,
 1972

JOE BRAINARD, JACK BRUSCA, JOHN DUFF, DAVID
 HOCKNEY, ROBERT INDIANA, PAUL JENKINS, CLETUS
 JOHNSON, RAY JOHNSON, WILLIAM KATZ, STANLEY
 LANDSMAN, RICHARD LINDNER, MARISOL, LOWELL
 NESBITT, LOUISE NEVELSON, BETTY PARSONS, LARRY
 RIVERS, ANDY WARHOL/LOUIS FALCO DANCE
 COMPANY

Dance/Costumes and sets
 Choreography Louis Falco
 FP Roundabout Theatre, New York City, New York,
 November 7, 1977

JOE BRAINARD/MEDICINE SHOW THEATRE ENSEMBLE
 Poster
 New York City, New York, 1977

WOOFY BUBBLES/GROUP MOTION MULTI-MEDIA DANCE
 THEATRE
 Manfred Fischbeck and Brigitte Herrmann, Landing on
 the Blue Plain Part II In the Garden of Woo
 Ballet/Costumes and sculpture (with John Musall)
 Directors Manfred Fischbeck and Brigitte Herrmann
 Choreography Group Motion Multi-Media Dance
 Theatre
 Music Charles Cohen
 FP Zellerbach Theatre, Annenberg Center, University of
 Pennsylvania, Philadelphia, Pennsylvania, November
 12, 1976

ALEXANDER CALDER/MARSEILLES OPERA
Eppur Si Muove
 Opera/Sets
 Choreography Joseph Lazzine
 Music Francis Miroglia
 FP Marseilles Opéra, Marseilles, France, 1965

ALEXANDER CALDER/PENNSYLVANIA BALLET
 Margo Sappington, Under The Sun (A tribute to
 Alexander Calder)
 Ballet/Poster
 Choreography Margo Sappington
 Music Kamen
 Sets Bob Mitchell
 FP Academy of Music, Philadelphia, Pennsylvania,
 October 6, 1976

ALEXANDER CALDER/LEONARD SILLMAN
 Donagh MacDonagh, Happy as Larry
 Play/Sets
 Producer Leonard Sillman
 Music Portnoff Brothers
 FP Eugene O'Neill Theatre, New York City, New York,
 1950

ALEXANDER CALDER/SPOLETO FESTIVAL
 John Butler, The Glory Folk
 Donce/Mobile, Stabile
 Choreography John Butler
 FP Spoleto, Italy, 1962

ALEXANDER CALDER/SYMPHONIC VARIATIONS

Tatiana Leskova

Ballet/Mobiles

Choreography Symphonic Variations

Music César Frank

FP Rio de Janeiro, Brazil, 1949

ALEXANDER CALDER/THÉÂTRE NATIONAL POPULAIRE

Henri Pichette, Nuclia

Play/Sets

FP Théâtre National Populaire, Paris, France, 1952

ALEXANDER CALDER

Padraig Colum, Balloons

Play/Mobiles

FP Boston, Massachusetts, 1946

ALEXANDER CALDER

Works in Progress

Ballet/Backdrops and sets (Mobiles and Stables)

Project initiated by Giovanni Carandente

Music Niccolò Castiglione, Aldo Clementi, Bruno Maderna

FP Rome Opera House, Rome, Italy, 1968

ALEXANDER CALDER

Metaboles

Dance/Sets

Choreography Joseph Lazzini

Music Henri Dutillex

FP Théâtre Français de la Danse, Odéon, Paris France, 1969

ALEXANDER CALDER

Norbert Schmuki, Amériques

Ballet/Costumes and sets

Choreography Norbert Schmuki

Music Edgard Varese

FP Théâtre Contemporain à Amiens, France, 1971

LEONORA CARRINGTON/THEATRE OF LATIN AMERICA, INC

Leonora Carrington, Opus Siniestrus

Play/Costumes and sets

Director Joonne Pottitzer

Lighting Arden Fingerhut

Music Carla Bley

Play written 1969 To be produced 1977

MARC CHAGALL / BALLET THEATRE

Michel Fokine, Firebird

Ballet/Costumes and curtain

Artistic Collaboration Henry Clifford

Choreography Adolph Bolm

Music Igor Stravinsky

FP New York City, New York, 1945

MARC CHAGALL / METROPOLITAN OPERA COMPANY

Poster

New York City, New York, 1966

MARC CHAGALL / METROPOLITAN OPERA COMPANY

Wolfgang Amadeus Mozart, The Magic Flute

Opera/Costumes, poster, sets

Conductor Josef Krips

Libretto Emanuel Schikaneder

Staged by Gunther Rennert

FP Metropolitan Opera House, New York, City, New York,

February 19, 1967

MARC CHAGALL / NEW YORK CITY BALLET

George Balanchine, Firebird

Ballet/Costumes, decor

Choreography George Balanchine

Lighting Jean Rosenthal

Music Igor Stravinsky

FP City Center of Music and Drama, New York City, New York, November 27, 1949

BRUCE CONNER / SAN FRANCISCO DANCERS' WORKSHOP

Poster

San Francisco, California, 1974

WILLIAM CRUTCHFIELD / MARK TAPER FORUM

William Gillette, Too Much Johnson, adapted by Burt

Shevelove

Play/Poster

Director Gordon Davidson

FP Music Centre/Centre Theatre Group, Los Angeles, California, September 25, 1975

WILLIAM DE KOONING / MARIE MARCHOWSKY

Marie Marchowsky, Labyrinth

Ballet/Backdrop (assisted by Milton Resnick)

FP Marie Marchowsky's loft, New York City, New York, April 5, 1946

ANDRÉ DERAIN / NEW YORK CITY BALLET

Todd Bolender, Mother Goose Suite

Ballet/Costumes and sets

Choreography Todd Bolender

Music Maurice Ravel

FP City Center of Music and Drama, New York City, New York, November 1, 1948

JIM DINE / SAN FRANCISCO ACTORS' WORKSHOP

William Shakespeare, A Midsummer Night's Dream

Play/Costumes and sets

Director John Hancock

Music Gustav Mahler, Felix Mendelsohn

FP San Francisco Actors' Workshop, San Francisco, California, March 11, 1966

JIM DINE / SAN FRANCISCO OPERA

Poster

San Francisco, California, 1977

RALPH DORAZIO / ERICK HAWKINS AND COMPANY

Erick Hawkins, Here and Now With Watchers

Dance/Costumes

Choreography Erick Hawkins

Music Lucia Dlugoczewski

FP Hunter College Playhouse, New York City, New York November 27, 1957

SELECTED COLLABORATIONS 1945-1977

RALPH DORAZIO/ERICK HAWKINS AND COMPANY

Erick Hawkins, Clear Places

Dance/Costumes

Choreography Erick Hawkins

Music Lucia Dlugoszewski

FP Hunter College Playhouse, New York City, New York,
October 8, 1960

RALPH DORAZIO/ERICK HAWKINS AND COMPANY

Erick Hawkins, Greek Dreams with Flute

Dance/Sets

Choreography Erick Hawkins

Costumes Raya and Tad Taggart

Music Claude Debussy, Alan Hovhaness, Jolivet,
Matsudaira, Ohama, Edgard Varèse

FP Solomon R. Guggenheim Museum, New York City,
New York, September 7, 1973

JOHN DUFF/LOUIS FALCO DANCE COMPANY

Jennifer Muller, Tub

Dance/Scenery

Choreography Jennifer Muller

Lighting Richard Nelson

Music Burt Alcantara

FP Alice Tully Hall, New York City, New York, 1973

LETITIA ELDREDGE/LA MAMA EXPERIMENTAL THEATRE CLUB

Letitia Eldredge, Obituary of Dreams

Play/Costumes

Director Oswald Rodriguez

Lyrics Letitia Eldredge

Music Joseph Blunt

FP La Mama Experimental Theatre Club, New York City,
New York, July 20, 1973

ROBERT ESHOO/NEW HAMPSHIRE PERFORMING ARTS CENTER, INC.

William Shakespeare, Macbeth

Play/Sets

Director John Ogden

Costumes Patricia K. Smith

Lighting Daniel Clayman

FP Palace Theatre, Manchester, New Hampshire, May 4,
1977

HELEN FRANKENTHALER/ERICK HAWKINS AND COMPANY

Eric Hawkins, Of Love

Dance/Sets

Choreography Erick Hawkins

Music Lucia Dlugoszewski

FP ANTA Theatre, New York City, New York, March 9,
1971

TINA GIROUARD/BARBARA DILLEY

Barbara Dilley and Tina Girouard, JUXTAPOSED
CONTAINED REVEALED

Dance/Costumes

Choreography Barbara Dilley

Costumes Tina Girouard

FP The Kitchen, New York City, New York, 1974

TINA GIROUARD/MABOU MINES

Lee Breuer, The B. Beaver Animation

Play/Poster and set

Director Lee Breuer

Lighting Tom Cathcart

FP "The Valentine for Duchamp Program", The Museum
of Modern Art, New York City, New York, February 1974

EDWARD GOREY/NANTUCKET STAGE COMPANY, INC

Peter Tchaikovsky, Swan Lake

Ballet/Sets

Director John Wulp

FP Nantucket Stage Company, Inc., Nantucket,
Massachusetts, 1975

MORRIS GRAVES/CUNNINGHAM DANCE FOUNDATION, INC.

Merce Cunningham, Inlets

Dance/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP Meany Hall, University of Washington, Seattle,
Washington, September 10, 1977

NANCY GRAVES/MABOU MINES

JoAnne Akalaitis, Dressed Like An Egg

Play/Backdrop

Director JoAnne Akalaitis

Choreography Mary Overlie

Costumes Ree Morton

Music Philip Glass

Set Becky Howland

FP Joseph Papp's Public Theatre, New York City, New
York, 1977

GEORGE GREEN/DALLAS THEATRE CENTER

Jack Kirkland, Tobacco Road (after Erskine Caldwell)

Play/Sets

Director Ken Latimer

Costumes Daryl Canner

Lighting Randy Moore

FP Dallas Theatre Center, Dallas, Texas, 1974

RED GROOMS/KENNETH KOCH

Kenneth Koch, Death of the Kangaroo

Play/Costumes and sets

Director Kenneth Koch

FP American Theatre for Poets, Inc., New York City, New
York, 1964

SUZANNE HELLMUTH/JOCK REYNOLDS/MAGIC THEATRE INC

Suzanne Hellmuth and Jock Reynolds, Hospital

Play/Costumes and sets

Directors Suzanne Hellmuth and Jock Reynolds

FP Fort Mason, San Francisco, California, 1977

DAVID HOCKNEY/ENGLISH STAGE COMPANY

Alfred Jarry, Ubu Roi

Play/Costumes and sets

Director Iain Cuthbertson

FP Royal Court Theatre, London, England, July 19, 1966

DAVID HOCKNEY/GLYNDEBOURNE OPERA COMPANY
Igor Stravinsky, The Rake's Progress
Opera/Costumes and sets
Director/producer John Cox
Book W H Auden and Chester Kallman
FP Glyndebourne Festival, Glyndebourne Opera House,
Glyndebourne, England, June 21, 1975

BECKY HOWLAND/MABOU MINES
JoAnne Akalaitis, Dressed Like An Egg
Play/Set
Director JoAnne Akalaitis
Backdrop Nancy Graves
Choreography Mary Overlie
Costumes Ree Morton
Music Philip Glass
FP Joseph Papp's Public Theatre, New York City, New
York, 1977

ROBERT HUOT/MEREDITH MONK
Meredith Monk, 16 Millimeter Earrings
Dance/Costumes
Choreography Meredith Monk
FP Hunter College Playhouse, New York City, New York,
June 30, 1967

ROBERT HUOT/MEREDITH MONK
Meredith Monk, The Beach
Dance/Costumes
Choreography Meredith Monk
FP Billy Rose Theatre, New York City, New York, February
4, 1969

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Tank Dive
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Hunter College Art Department, Hunter College, New
York City, New York, April 29, 1965

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Cedar Blue Lake and Unprocessed
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Hunter College Art Department, Hunter College, New
York City, New York, December 1, 1965

ROBERT HUOT/TWYLA DANCE COMPANY
Twyla Tharp, Re-moves
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Judson Memorial Church, New York City, New York,
October 29, 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Yancey Dance
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Judson Memorial Church, New York City, New York,
October 29, 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, One Two Three
Dance/Costumes
FP Hunter College Playhouse, New York City, New York,
December 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Disperse
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Richmond Polytechnical Institute, Richmond, Virginia,
April 27, 1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Three Page Sonata for Four
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Lipton
Music Charles Ives
FP State University of New York, Potsdam, New York, July
6, 1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Forevermore
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Midsummer Inc., Southampton, New York, August 27,
1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Generation
Dance
Costumes/Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Wagner College Gymnasium, Staten Island, New
York, February 9, 1968

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Excess, idle, surplus
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Notre Dame University, South Bend, Indiana, April
1968

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, After'Suite
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Billy Rose Theatre, New York City, New York, February
3, 1969

ROBERT INDIANA/CENTER OPERA COMPANY
Gertrude Stein, The Mother Of Us All
Opera / Costumes, poster, sets
Libretto Gertrude Stein and Virgil Thomson
Music Virgil Thomson
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
January 1967

SELECTED COLLABORATIONS 1945-1977

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY

Louis Falco, Huescape

Dance/Poster

Choreography Louis Falco

Music Bernard Baschet, Pierre Henry, Jacques Lasry,
Pierre Schaeffer

Scenery William Katz

FP Jacob's Pillow Dance Festival, Lee, Massachusetts,
June 27, 1968

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY

Louis Falco, Timewright

Dance

Costume (after costume in James Waring's In the Hallelujah
Gardens, FP Hunter College, New York City, New York,
1963)

Choreography Louis Falco

Music collage

FP YMHA, New York City, New York, 1969

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY

Poster

New York City, New York, 1969

ROBERT INDIANA/PORTLAND SYMPHONY ORCHESTRA

Poster

Portland, Maine, 1975

ROBERT INDIANA/SANTA FE OPERA COMPANY

Gertrude Stein, The Mother Of Us All

Opera/Costumes, poster and sets

Director John O'Crasby

Libretto Gertrude Stein and Virgil Thomson

Music Virgil Thomson

FP Santa Fe Opera House, Santa Fe, New Mexico, 1976

ROBERT ISRAEL/KANSAS CITY LYRIC THEATRE

Jack Beeson, The Sweet Bye and Bye

Play/Costumes and sets

Director Russell Patterson

FP Kansas City Lyric Theatre, Kansas City, Missouri, 1973

ROBERT ISRAEL/MINNESOTA OPERA COMPANY

Lewis Allan, The Good Soldier Schweik

Opera/Costumes and sets

Director Wesley Balk

Music Robert Kurka

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
February, 1966

ROBERT ISRAEL/MINNESOTA OPERA COMPANY

William Shakespeare, A Midsummer Night's Dream

Opera/Costumes and sets

Director Wesley Balk

Music Benjamin Britten

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
March 1968

ROBERT ISRAEL/MINNESOTA OPERA COMPANY

Alvin Greenberg, Hospital

Opera/Costumes and sets

Director Wesley Balk

Music Eric Stokes

Produced by Minnesota Opera

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
February, 1969

ROBERT ISRAEL/MINNESOTA OPERA COMPANY

Stephen Pruslin, Punch and Judy

Opera

Costumes and sets

Director Wesley Balk

Music Harrison Bertwistle

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1970

ROBERT ISRAEL/MINNESOTA OPERA COMPANY

Ann Sexton, Transformation

Opera/Costumes and sets

Director Wesley Balk

Conductor Philip Brunelle

Music Conrad Susa

FP Cedar Village Theatre, St. Paul, Minnesota, May, 1973

ROBERT ISRAEL/MINNESOTA OPERA COMPANY

Wolfgang Amadeus Mozart, The Magic Flute

Opera/Costumes and sets

Director Wesley Balk

Conductor Philip Brunelle

FP O-Hsughnessy Auditorium, College of St. Catherine,
St. Paul, Minnesota, 1974

ROBERT ISRAEL/MINNESOTA OPERA COMPANY/OPERA
TODAY

Robert Karman, Louis Phillips, after Jonathan Swift,
Gulliver

Opera/Costumes and props

Director Wesley Balk

Lyrics Robert Karman and Louis Phillips

Music Easely Blackwood, Elliot Kaplan and Frank Lewin
Sets Jack Barkla

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
February 22, 1975

HAROLD JACOBS/GROUP MOTION MULTI-MEDIA DANCE
THEATRE

Manfred Fischbeck and Brigitta Herrmann, Crossing the
Great Stream

Dance/Environment

Choreography Manfred Fischbeck and Brigitta
Herrmann

Music Charles Cohen, Manfred Fischbeck, Marshall
Taylor, Ron Thomas

FP Walnut Street Theatre, Philadelphia, Pennsylvania,
May 1, 1975

PAUL JENKINS/FOUNDATION FOR THE OPEN EYE

Jean Erdman (after W. B. Yeats plays), Moon Mysteries

Play/Poster

Costumes Dan Erkkila, Ralph Lee, Patricia McGourty

Music Teiji Ito

Sets Scott Johnson

FP St. Clement's Church, New York City, New York, 1974

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Walkaround Time
Dance/Sets after Marcel Duchamp's The Large Glass
(with Robert Rauschenberg)
Choreography Merce Cunningham
Music David Behrman
FP Upton Auditorium, State University College, Buffalo,
New York, 1968

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Second Hand
Dance/Costumes
Music John Cage
FP Academy of Music, Brooklyn, New York, 1970

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Land Rover
Dance/Costumes
Choreography Merce Cunningham
Lighting Richard Nelson
Music John Cage, Gordon Mumma, David Tudor
FP Academy of Music, Brooklyn, New York, February 1, 1972

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, TV Rerun
Dance/Sets
Choreography Merce Cunningham
Lighting Richard Nelson
Music Gordon Mumma
FP Academy of Music, Brooklyn, New York, February 3, 1972

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Un Jour Ou Deux
Dance/Costumes and sets
Choreography Merce Cunningham
Music John Cage
FP Opéra, Paris, France, 1973

JASPER JOHNS/PAUL TAYLOR DANCE COMPANY
Paul Taylor, The Tower
Dance/Costumes
Choreography Paul Taylor
Set Robert Rauschenberg
Music John Cooper
FP Kaufmann Concert Hall, YM - YWHA, Ninety-Second
Street, New York City, New York, 1957

CLETUS JOHNSON/BERKSHIRE THEATRE FESTIVAL
Allan Albert, The Casino
Play/Costumes and sets
Director Allan Albert
FP The Unicorn Theatre, Stockbridge, Massachusetts, 1970

ALLEN JONES/SOMMERFORD PRODUCTIONS
Jules Feiffer, Dan Greenberg, Lenore Kendel, John
Lennon, Jacques Levy, Leonard Melfi, David Newman
and Robert Benton, Sam Shepard, Clovis Trouille,
Kenneth Tynan, Sherman Yellen, Oh! Calcutta!
Musical/Costumes
Director Michael White in association with Hillard Elkins
and Robert Stigwood
Choreography Margo Sappington

Music and lyrics The Open Window
FP Roundhouse Theatre, London, England, July 27, 1970

ALEX KATZ/ARTS FESTIVAL THEATER
Henrik Ibsen, Little Eyolf
Play/Sets
FP Arts Festival Theatre, South Hampton, New York,
Summer 1968

ALEX KATZ/BETTIE DE JONG AND COMPANY
Paul Taylor, Scudorama
Dance/Costumes and sets
Choreography Paul Taylor
Music Charles Jackson
FP Connecticut College, New London, Connecticut,
August 10, 1963

ALEX KATZ/KENNETH KOCH/ARTHUR STORCH
Kenneth Koch, Washington Crossing the Delaware
Play/Set
Director Arthur Storch
FP Maidman Theatre, New York City, New York, 1962

ALEX KATZ/POETS' THEATRE
James Schuyler, Shopping and Waiting
Play/Costumes, lighting, sets
Director Alan Marlow
Produced by Poets' Theatre
FP Poets' Theatre, New York City, New York, 1965

ALEX KATZ/PAUL TAYLOR DANCE COMPANY
Paul Taylor, Junction
Dance/Costumes and sets
Choreography Paul Taylor
Music Johann Sebastian Bach
FP Hunter College Playhouse, New York City, New York,
November 24, 1961

ALEX KATZ/PAUL TAYLOR DANCE COMPANY
Paul Taylor, Post Meridian (The Red Room)
Dance/Costumes and sets
Choreography Paul Taylor
Music E. DeBoeck
FP Ambassador Theatre, New York City, New York 1965

ALEX KATZ/PAUL TAYLOR DANCE COMPANY
Paul Taylor, Orbs
Dance/Costumes and sets
Choreography Paul Taylor
Music Ludwig van Beethoven
FP Hague Opera House, Holland, July 4, 1966

ALEX KATZ/PAUL TAYLOR DANCE COMPANY
Paul Taylor, Private Domain
Dance/Costumes and sets
Choreography Paul Taylor
Lighting Jennifer Tipton
Music Iannis Xenakis
FP City Center of Music and Drama, New York City, New
York, May 7, 1969

SELECTED COLLABORATIONS 1945-1977

ALEX KATZ/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Foreign Exchange

Dance/Sets

Choreography Paul Taylor

Costumes Alec Sutherland

Music Morton Subotnick

FP City Center of Music and Drama, New York City, New York, 1970

ALEX KATZ/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Polaris

Dance/Costumes and Sets

Choreography Paul Taylor

Lighting Jennifer Tipton

Music Donald York

FP Rogers High School Auditorium, American Dance Festival, Newport, Rhode Island, 1976

ELSWORTH KELLY/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Tablet

Dance/Costumes and curtain

Choreography Paul Taylor

Music David Hollister

FP Spoleto, Italy, 1960

NICHOLAS KRUSCHENICK/MINNESOTA OPERA COMPANY

Carlo Goldoni, The Man in the Moon

Opera/Costumes and sets

Director Wesley Balk

Choreography Loyce Houlton

Music Josef Haydn

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, January 25, 1968

ROBERT KUSHNER/RISA JAROSLOW, WENDY PERRON, WENDY ROGERS, SARA RUDNER

Risa Jaroslow, Wendy Perron, Wendy Rogers, Sara Rudner, Dancing On View

Dance/Backdrop

Choreography Risa Jaroslow, Wendy Perron, Wendy Rogers, Sara Rudner

FP Saint Mark's Church, New York City, New York, June 10, 1975

ROBERT KUSHNER/TOM JOHNSON

Tom Johnson and Robert Kushner, The Masque of Clouds

Opera/Costumes

Libretto Tom Johnson and Robert Kushner

Music Tom Johnson

FP The Kitchen, New York City, New York, October 10, 1975

ROBERT KUSHNER/WENDY ROGERS

Wendy Rogers, Gull's Meadow

Dance/Costumes

Cunningham Dance Studio, New York City, New York, May 1975

ROBERT KUSHNER/ROSALIND NEWMAN AND DANCERS

Tom Borek and Rosalind Newman, Moorings

Dance/Costumes and sets

Choreography Tom Borek and Rosalind Newman

Music Eastern European folk music
FP Dance Theatre Workshop, New York City, New York, November 18, 1976

ROBERT KUSHNER/SARA RUDNER

Sara Rudner, November Duets/Molly's Suite

Dance/Costumes

Choreography Sara Rudner

Music Peggy Stern

FP Roundabout Theatre, New York City, New York, February 26, 1977

STANLEY LANDSMAN/LOUIS FALCO DANCE COMPANY

Louis Falco, Ibid

Dance/Decor

Choreography Louis Falco

Lighting Richard Nelson

Music Matthew Kristian

FP ANTA Theatre, New York City, New York

JOE LAVAL/NEW MEXICO SYMPHONY ORCHESTRA

Poster

Albuquerque, New Mexico, 1976

ROY LICHTENSTEIN/MINNESOTA THEATRE COMPANY

Poster

Minneapolis, Minnesota, 1968

RICHARD LINDNER/SPOLETO FESTIVAL

Alan Berg, Lulu

Opera/Poster

FP Spoleto, Italy, 1973

RICHARD LINDNER/TYRONE GUTHRIE THEATRE

Bertolt Brecht, The Resistible Rise of Arturo

Play/Poster

Director Edward Payson

Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1968

MARISOL/LOUIS FALCO DANCE COMPANY

Louis Falco, Caviar

Dance/Costumes and sets

Choreography Louis Falco

Lighting Richard Nelson

Music Robert Cole

FP ANTA Theatre, New York City, New York, 1970

MARISOL/MARTHA GRAHAM DANCE COMPANY

Nathaniel Hawthorne, The Scarlet Letter

(dedicated to Katharine Cornell)

Dance/Poster and sets

Choreography Martha Graham

Costumes Halston

Lighting Ronald Bates

Music Hunter Johnson

FP Mark Hellinger Theatre, New York City, New York, December 22, 1975

BILL MARTIN/WESTERN OPERA THEATRE
Bertolt Brecht and Kurt Weill, Three Penny Opera
Play/Costumes, poster, sets
FP Performed in the streets, San Francisco,
California, 1976

ANTONIO MIRALDA/MEDICINE SHOW THEATRE
ENSEMBLE
George Bernard Shaw, Don Juan in Hell
Play/Costumes and sets
Director Ron Faber
Music Julalu Kalvert Nelson
FP State University of New York, Purchase, New York,
November 19, 1977

JOAN MIRO/FONDATION MAEGHT
Poster
Saint-Paul de Vence, France, 1977

ROBERT MORRIS/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Canfield
Dance/Sets
Choreography Merce Cunningham
Music Pauline Oliveros
FP Academy of Music, Brooklyn, New York, April 15,
1969

REE MORTON/MABOU MINES
JoAnne Akalaitis, Dressed Like An Egg
Play/Costumes
Director JoAnne Akalaitis
Backdrop Nancy Graves
Choreography Mary Overlie
Set Becky Howland
FP Joseph Papp's Public Theatre, New York City,
New York, 1977

ROBERT MOTHERWELL/SAIN T LOUIS SYMPHONY
ORCHESTRA
Poster
St. Louis, Missouri, 1973

ROBERT NATKIN/PAUL SANASARDO DANCE
COMPANY
Paul Sanasardo, Footnotes
Dance/Sets
Choreography Paul Sanasardo
Music Eugene Lester
FP City Center of Music and Drama, New York City,
New York, May 16, 1970

ROBERT NATKIN/PAUL SANASARDO DANCE
COMPANY
Paul Sanasardo, The Platform
Dance/Backdrop and costumes
Choreography Paul Sanasardo
Music Johann Sebastian Bach
FP Opera House, Academy of Music, Brooklyn, New
York, May 23, 1974

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
Ferenc Molnar, after Liliom, Carousel
Play/Sets
Music Rodgers and Hammerstein
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
Joseph Fields and Anita Loos, after a book by Anita
Loos, Gentlemen Prefer Blondes
Play/Sets
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
Russel Crouse and Howard Lindsay, Life with Mother
Play/Sets
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
Nathaniel Benchley, The Frogs of Spring
Play/Sets
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
George Abbott, The Boys from Syracuse
Play/Sets
Music Lorenz Hart and Richard Rogers
FP Ogunquit Playhouse, Ogunquit, Maine, 1954

GERALD NICHOLS/VILLANOVA THEATRE COMPANY
Henrik Ibsen, Brand
Play/Costumes and sets
Director Robert Hedley
Music Improvisations by performers
FP Vasey Theatre, Villanova University, Villanova,
Pennsylvania, 1972

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Dark Meadow
Dance/Sets
Choreography Martha Graham
Costumes Edythe Gilford
Music Carlos Chavez
FP Plymouth Theatre, New York City, New York, January
23, 1946

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Cave of the Heart
Dance/Sets
Choreography Martha Graham
Costumes Edythe Gilford
Music Samuel Barber
FP McMillin Theatre, Columbia University, New York City,
New York, May 10, 1946

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Errand Into the Maze
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music Gian Carlo Menotti

SELECTED COLLABORATIONS 1945-1977

FP Ziegfeld Theatre, New York City, New York, February 28, 1947

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Night Journey

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham

Music William Schuman

FP Cambridge High and Latin School, Cambridge, Massachusetts, May 3, 1947

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Diversion of Angels

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham and Oliver Gray

Music Norman Dello Joio

FP Palmer Auditorium, Connecticut College, New London, Connecticut, August 13, 1948

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Judith

Dance/Sets (with Charles Hyman and William Sherman)

Choreography Martha Graham

Costumes Martha Graham

Music William Schuman

FP Columbia Auditorium, Louisville, Kentucky, Jan 4, 1950

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Voyage

Dance/Sets

Choreography Martha Graham

Costumes Edythe Gilford

Music William Schuman

FP Alvin Theatre, New York City, New York, May 17, 1953

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Seraphic Dialogue

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham

Music Norman Dello Joio

FP ANTA Theatre, New York City, New York, May 8, 1955

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Clytemnestra

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham

Music Halim El-Dabh

FP Adelphi Theatre, New York City, New York, April 1, 1958

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Embattled Garden

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham

Music Carlos Surinach

FP Adelphi Theatre, New York City, New York, April 3, 1958

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Acrobats of God

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham

Music Carlos Surinach

FP 54th Street Theatre, New York City, New York, April 27, 1960

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Alcestis

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham

Music Vivian Fine

FP 54th Street Theatre, New York City, New York, April 29, 1960

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Phaedra

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham

Music Robert Storer

FP Broadway Theatre, New York City, New York, March 4, 1962

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Circe

Dance/Costumes and sets

Choreography Martha Graham

Music Alan Hovhaness

FP Prince of Wales Theatre, London, England, September 6, 1963

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY

Martha Graham, Cortege of Eagles

Dance/Sets

Choreography Martha Graham

Costumes Martha Graham

Lighting Jean Rosenthal

Music Eugene Lester

FP Mark Hellinger Theatre, New York City, New York, February 21, 1967

ISAMU NOGUCHI/NEW YORK CITY BALLET

Merce Cunningham, The Seasons

Ballet/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP Ziegfeld Theatre, New York City, New York, May 18, 1947

ISAMU NOGUCHI/NEW YORK CITY BALLET

George Balanchine and Igor Stravinsky, Orpheus

Ballet/Costumes and sets

Choreography George Balanchine

Lighting Jean Rosenthal

Music Igor Stravinsky

FP City Center of Music and Drama, New York City, New York, April 28, 1948

RICHARD NONAS/MABOU MINES
Poster
New York City, New York, 1972

OTTO PIENE/NEW ENGLAND CHAMBER OPERA COMPANY
Grimm Brothers, The Dog and the Sparrow
Opera/Costumes
Director/Conductor Phillip Marehead
Music Paul Earls
FP Old South Church Chapel, Boston, Massachusetts,
December 31, 1976

OTTO PIENE/NEW ENGLAND CONSERVATORY OF MUSIC
Igor Stravinsky, Oedipus Rex
Opera/Costumes and sets
FP Loeb Theatre, Harvard University, Cambridge,
Massachusetts, 1970

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Nocturnes
Ballet/Costumes and sets
Choreography Merce Cunningham
Music Eric Satie
FP Jacob's Pillow Dance Festival, Lee, Massachusetts,
1956

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Suite for Five In Space and Time
Dance/Costumes
Choreography Merce Cunningham
Music John Cage
FP University of Notre Dame, South Bend, Indiana, May
18, 1956

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Labyrinthian Dances
Dance/Costumes and sets
Choreography Merce Cunningham
FP Academy of Music, Brooklyn, New York, 1957

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Antic Meet
Dance/Costumes and sets
Choreography Merce Cunningham
Music John Cage
FP Connecticut College, New London, Connecticut,
1958

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Crises
Dance/Costumes
Choreography Merce Cunningham
Music Conlon Nancarrow
FP Connecticut College, New London, Connecticut,
August 19, 1960

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Aeons
Dance/Costumes and sets
Choreography Merce Cunningham
Music John Cage
FP La Comédie, Canadiene, Montreal, Canada, August
5, 1961

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Story
Dance/Costumes and sets
Choreography Merce Cunningham
Music Ichiganagi
FP University of California at Los Angeles, California,
1963

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION INC
Merce Cunningham, Winterbranch
Dance/Costumes
Choreography Merce Cunningham
Music La Monte Young
FP Wadsworth Atheneum, Hartford, Connecticut, March
21, 1964

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE
FOUNDATION, INC.
Merce Cunningham, Travelogue
Dance/Costumes and sets
Choreography Merce Cunningham
Music John Cage
FP Minskoff Theatre, New York City, New York, January
18, 1977

ROBERT RAUSCHENBERG/MERCE CUNNINGHAM/KENNETH
Koch
Kenneth Koch, The Construction of Boston
Play/Costumes, props sets (with Niki de Saint Phalle and
Jean Tinguely)
Director Merce Cunningham
Participants Öyvind Fahlstrom, Viola Farber, Henry
Geldzahler, Billy Klüver, Steve Paxton, Frank Stella
FP Mermaid Theatre, New York City, New York, 1962

ROBERT RAUSCHENBERG/JUDSON DANCE THEATRE
Yvonne Rainer, Terrain
Dance/Lighting
Choreography Yvonne Rainer
FP Judson Memorial Church, New York City, New York,
April 28, 1963

ROBERT RAUSCHENBERG/NEW YORK CITY BALLET
Merce Cunningham, Summerspace
Ballet/Costumes and sets
Choreography Merce Cunningham
Lighting Ronald Bates
Music Morton Feldman
FP American Dance Festival, Connecticut College, New
London, Connecticut, August 17, 1958

SELECTED COLLABORATIONS 1945-1977

ROBERT RAUSCHENBERG / SAINT LOUIS SYMPHONY
ORCHESTRA
Poster
St Louis, Missouri, 1968

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, Four Epitaphs
Dance/Costumes
Choreography Paul Taylor
Music American folk music
FP Henry Street Settlement Playhouse, New York City,
New York, 1956

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, The Least Flycatcher
Dance/Costumes and taped score
Choreography Paul Taylor
Music Tape
FP Henry Street Settlement Playhouse, New York City,
New York, 1956

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, Untitled Duet
Dance/Costumes
Choreography Paul Taylor
FP Henry Street Settlement Playhouse, New York City,
New York, 1956

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, Epic
Dance/Lighting
Choreography Paul Taylor
FP Kaufmann Concert Hall YM-YWHA, Ninety Second
Street, New York City, New York, October 20, 1957

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, Seven New Dances
Dance/Costumes and sets
Choreography Paul Taylor
FP Kaufmann Concert Hall, YM-YWHA, Ninety-Second
Street, New York City, New York, 1957

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, The Tower
Dance/Set
Choreography Paul Taylor
Costumes Jasper Johns
Music John Cooper
FP Kaufmann Concert Hall, YM-YWHA, Ninety-Second
Street, New York City, New York, 1957

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, Rebus
Dance/Costumes and sets
Choreography Paul Taylor
Music David Hollister
FP Rutgers University, New Brunswick, New Jersey, 1958

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, Three Epitaphs
Dance/Costumes
Choreography Paul Taylor
Music American folk music
FP Festival of Two Worlds, Spoleto, Italy, June 8, 1960

ROBERT RAUSCHENBERG / PAUL TAYLOR DANCE COMPANY
Paul Taylor, Tracer
Dance/Costumes and sets
Choreography Paul Taylor
Music James Tenny
FP Théâtre Lutèce, Paris, France, 1962

PATRICK RILEY / METROPOLITAN BALLET COMPANY OF
OKLAHOMA CITY
Igor Stravinsky, Firebird
Ballet/Costumes and sets
Choreography Conrad Ludlow
Director Conrad Ludlow
FP Kirkpatrick Fine Arts Auditorium, Oklahoma City
University, Oklahoma City, Oklahoma, May 8, 1974

LARRY RIVERS / ARTISTS' THEATRE
Frank O'Hara, Try-Try
Play/Sets
Director Herbert Machiz
Lighting Mildred Jackson
Music John LaTouche
FP Artists' Theatre, New York City, New York, February,
1953.

NIGEL ROLFE / PROJECT ARTS CENTRE
W. B. Yeats, The Hour Glass, The Words Upon the
Window Pane, and The Cat and the Moon
Plays (three)/Sets
Director James Flannery
Costumes Nicola Kozakiewicz
Lighting Daphne Carroll
Music Thomas O'Brien and Eoin Ruari O'Brolchain
FP Project Arts Centre, Dublin, Ireland, Summer 1976

JAMES ROSENQUIST / THE CITY CENTER JOFFREY BALLET
Twyla Tharp, Deuce Coupe II
Dance/Choreography Twyla Tharp
Assistant to Miss Tharp Rose Marie Wright
Ballet Mistress Diane Orio
Costumes Scott Barrie
Lighting Jennifer Tipton
Music The Beach Boys
FP St. Louis, Missouri, February 1, 1975

GEORGES ROUALT / NEW YORK CITY BALLET
George Balanchine, Prodigal Son
Ballet/Costumes and sets
Choreography George Balanchine
Lighting Jean Rosenthal
Music Sergei Prokofiev
FP City Center of Music and Drama, New York City,
New York, February 23, 1950

EDWARD RUSCHA/MARK TAPER FORUM
Poster
Los Angeles, California, 1975

GEORGE SEGAL/SAIN T LOUIS SYMPHONY ORCHESTRA
Poster
St. Louis, Missouri

ALEXIS SMITH/MARK TAPER FORUM
Oliver Hailey, And Where She Stopped Nobody Knows,
Susan Miller, Cross Country, David Rudkin, Ashes
Plays/Poster
Director Gordan Davidson
FP Music Centre/Centre Theatre Group, Los Angeles,
California, April 1 - June 27, 1976

DAN SNYDER/MARK TAPER FORUM
Derek Walcott, The Charlata
Play/Sets
Director Mel Shapiro
Costumes Sondra Stewart
Music Galt McDermott
FP Mark Taper Forum, Los Angeles, California, May 23,
1974

KEITH SONNIER/LA MAMA EXPERIMENTAL THEATRE
COMPANY and MABOU MINES
Keith Sonnier, Send/Receive/Send
Environment
Director Lee Breuer
FP The Kitchen, New York City, New York, 1974

SAUL STEINBERG/SAIN T LOUIS SYMPHONY ORCHESTRA
Poster
St. Louis, Missouri, 1974

SAUL STEINBERG/SPOLETO FESTIVAL
Poster
Spoleto, Italy, 1969

FRANK STELLA/CUNNINGHAM DANCE FOUNDATION, INC
Merce Cunningham, Scramble
Dance/Sets
Choreography Merce Cunningham
FP Ravinia Festival, Chicago, Illinois, 1967

FRANK STELLA/CUNNINGHAM DANCE FOUNDATION, INC.
Poster
New York City, New York, 1968

GARY STEPHAN/LAURA FOREMAN DANCE THEATRE
Laura Foreman, Heirlooms
Dance/Costumes
Choreography Laura Foreman
Music John Watts
FP The New School, New York City, New York, April 1,
1977

GEORGE TRAKAS/PHYLLIS LAMHUT
Phyllis Lamhut, House
Dance/Set
Choreography Phyllis Lamhut
Costumes Frank Garcia
Music Steve Reich
FP Barnard College, New York City, New York,
November 19, 1971

ERNEST TROVA/SAIN T LOUIS SYMPHONY ORCHESTRA
Poster
St Louis, Missouri, 1973

PETER VAN RIPER/TRISHA BROWN DANCE COMPANY
Poster
New York City, New York, August 1976

CLARA WAINWRIGHT/NEW ENGLAND CHAMBER OPERA GROUP
Paul Earls, The Death of King Philip
Opera/Costumes and environmental sets
Artistic Designs Lowry Burgess and Paul Earls
Choreography Marianne Liebknecht
Conductor Phillip Moorehead
Director Raphael De Acha
FP All Saint's Church, Brooklyn, Massachusetts, March 1976

ANDY WARHOL/CUNNINGHAM DANCE FOUNDATION, INC
Merce Cunningham, Rainforest
Dance/Costumes and Sets
Choreography Merce Cunningham
FP Upton Auditorium, State University College, Buffalo,
New York, 1968

WILLIAM WILEY/SAN FRANCISCO MIME TROUPE
Alfred Jarry, Ubu Roi
Play/Costumes and sets
Director R.G. Davis
Music Steve Reich
Technical assistance Robert Nelson
FP San Francisco, California, January 1963

WILLIAM WILEY/UNIVERSITY OF CALIFORNIA AT DAVIS
DRAMA DEPARTMENT
Bill Morrison, Jock Reynolds, Dan Snyder, Out Our Way
Play/Costumes and sets
Producer University of California at Davis Drama Department
FP University of California at Davis, California, 1975

JAMES WINES/THE CENTER OPERA COMPANY
Ranald Duncan, The Rape of Lucretia
Opera/Sets
Director John Olan-Scrymgeour
Music Benjamin Britten
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, November 1964

EZRA WITTNER/SOUTHEASTERN ACADEMY OF THEATRE AND MUSIC, INC.
William Shakespeare, Merchant of Venice
Play/Costumes and sets
Director Frank Wittaw
FP Academy Theatre, Atlanta, Georgia, 1975

Addendum

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY
Louis Falco, Timewright
Dance/Costume (after costume James Waring In the
Hallelujah Gardens, FP Hunter College, New York City,
New York, 1963)
Choreography Louis Falco
FP YMHA, New York City, New York, 1969

JASPER JOHNS /CUNNINGHAM DANCE FOUNDATION, INC
Poster
New York City, New York, 1977

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC
Merce Cunningham, Second Hand
Dance/Costumes
Choreography Merce Cunningham
Music John Cage
FP Academy of Music, Brooklyn, New York, 1970

KIM MACCONNEL/YOUNG COMPOSERS AND MINIMAL
ARTISTS
Warren Burt and Kim MacConnel,
Mr Burt his Memory of Mr White his Fantasy of Mr
Dumstable
Play/Set
Music Warren Burt
FP Courtyard of La Jolla Museum of Contemporary Art,
La Jolla, California, July 28, 1974

ROBERT RAUSCHENBERG /CUNNINGHAM DANCE
FOUNDATION, INC
Poster
New York City, New York

Philadelphia College of Art

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